



*J. Watts Russell.*



Given to Dear Martha

18<sup>th</sup> November 1863

J Walter Russell











THE  
PLAYS  
OF  
WILLIAM SHAKSPEARE.

VOLUME THE SEVENTEENTH.

CONTAINING

ANTONY AND CLEOPATRA.  
KING LEAR.

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L O N D O N :

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WILLIAM SHAKESPEARE

VOLUME THE SEVENTEENTH

CONTENTS

ANYWAY AND CLEVERLY

KING LEAR

LONDON

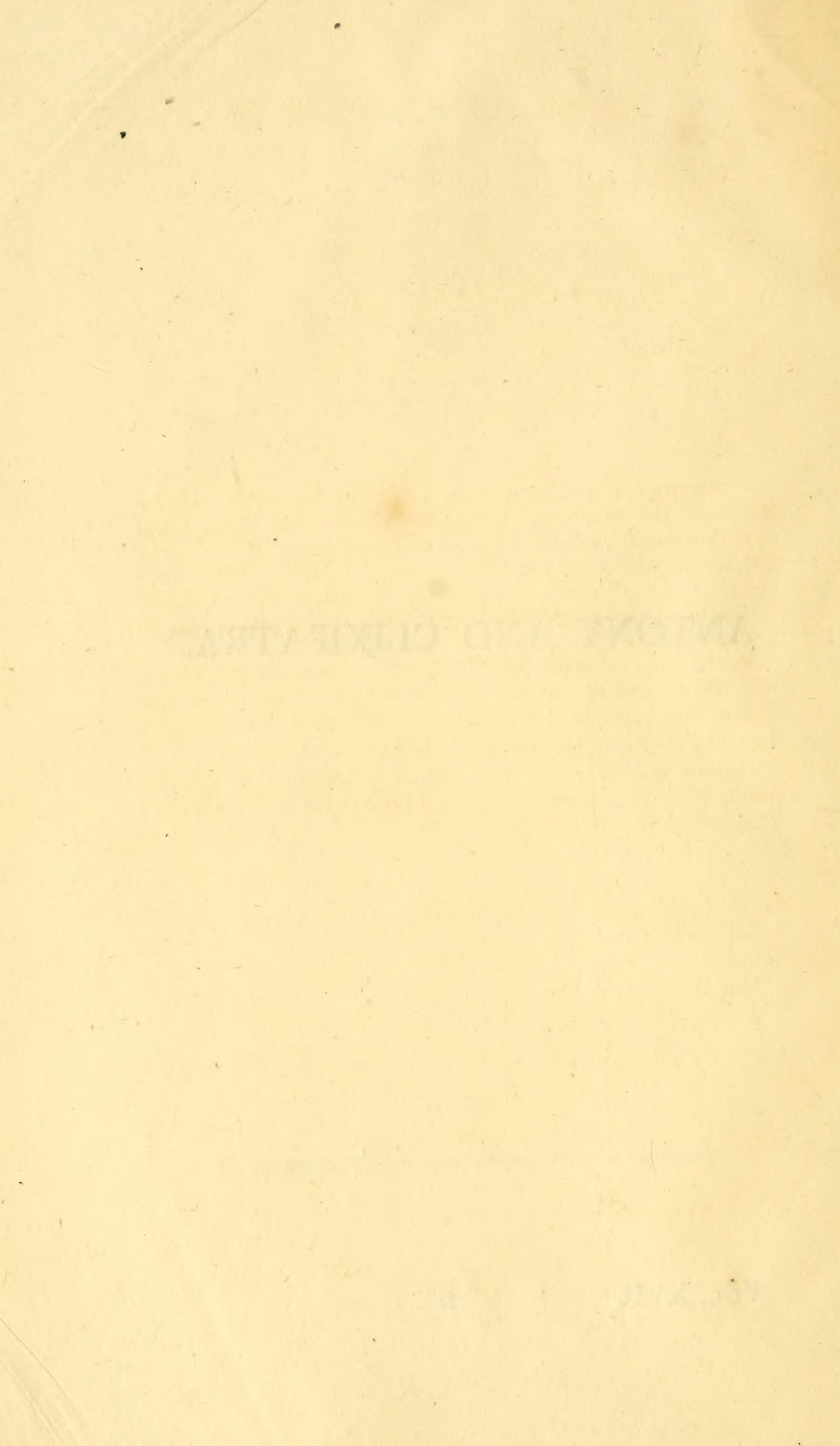
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ANTONY AND CLEOPATRA.\*

VOL. XVII.

B





\* ANTONY AND CLEOPATRA.] Among the entries in the books of the Stationers' Company, October 19, 1593, I find "A Booke entituled the Tragedie of *Cleopatra*." It is entered by Symon Waterfon, for whom some of Daniel's works were printed; and therefore it is probably by that author, of whose *Cleopatra* there are several editions; and, among others, one in 1594.

In the same volumes, May 20, 1608, Edward Blount entered "A Booke called *Anthony and Cleopatra*." This is the first notice I have met with concerning any edition of this play more ancient than the folio, 1623. STEEVENS.

*Antony and Cleopatra* was written, I imagine, in the year 1608. See *An Attempt to ascertain the Order of Shakspeare's Plays*, Vol. II. MALONE.

1874

} *Triumvirs.*

*Friends of Antony.*

*Friends to Cæsar.*

} *Friends of Pompey.*

Canidius, *Lieutenant-General to Antony.*

Euphronius, *an Ambassador from Antony to Cæsar.*

*A Soothsayer. A Clown.*

Octavia, *Sister to Cæsar, and Wife to Antony.*

} *Attendants on Cleopatra.*

SCENE, dispersed; in several Parts of the Roman Empire.



# ANTONY AND CLEOPATRA.

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## ACT I. SCENE I.

Alexandria. *A Room in Cleopatra's Palace.*

*Enter DEMETRIUS and PHILO.*

*PHI.* Nay, but this dotage of our general's,<sup>1</sup>  
O'erflows the measure: those his goodly eyes,  
That o'er the files and musters of the war  
Have glow'd like plated Mars, now bend, now turn,  
The office and devotion of their view  
Upon a tawny front: his captain's heart,  
Which in the scuffles of great fights hath burst  
The buckles on his breast, reneges<sup>2</sup> all temper;

<sup>1</sup> — *of our general's,*] It has already been observed that this phraseology (not, of our *general*,) was the common phraseology of Shakspeare's time. MALONE.

An erroneous reference in Mr. Malone's edition, prevents me from doing complete justice to his remark. STEEVENS.

<sup>2</sup> — *reneges*—] Renounces. POPE.

So, in *King Lear*: "*Reneg*, affirm," &c. This word is likewise used by Stanyhurst, in his version of the second Book of Virgil's *Æneid*:

"To live now longer, Troy burnt, he flatly *reneageth*."

STEEVENS.

And is become the bellows, and the fan,  
To cool a gipfy's lust.<sup>3</sup> Look, where they come!

<sup>3</sup> *And is become the bellows, and the fan,*

*To cool a gipfy's lust.*] In this passage something seems to be wanting. The *bellows* and *fan* being commonly used for contrary purposes, were probably opposed by the author, who might perhaps have written:

— *is become the bellows, and the fan,*

*To kindle and to cool a gypfy's lust.* JOHNSON.

In Lyly's *Midas*, 1592, the *bellows* is used both to *cool* and to *kindle*: "Methinks Venus and Nature stand with *each of them a pair of bellows*, one *cooling* my low birth, the other *kindling* my lofty affections." STEEVENS.

The text is undoubtedly right. The *bellows*, as well as the *fan*, *cools* the air by ventilation; and Shakspeare considered it here merely as an instrument of *wind*, without attending to the domestick use to which it is commonly applied. We meet with a similar phraseology in his *Venus and Adonis*:

"Then, with her *windy* sighs, and golden hairs,

"To *fan* and *blow* them dry again, she seeks."

The following lines in Spenser's *Fairy Queen*, B. II. c. ix. at once support and explain the text:

"But to delay the heat, left by mischaunce

"It might breake out, and set the whole on fyre,

"There added was, by goodly ordinaunce,

"A huge great payre of *bellowes*, which did fyre

"Continually, and *cooling* breath inipyre." MALONE.

Johnson's amendment is unnecessary, and his reasons for it ill founded. The bellows and the fan have the same effects. When applied to a fire, they increase it; but when applied to any other warm substance, they *cool* it. M. MASON.

— *gipfy's lust.*] *Gipfy* is here used both in the original meaning for an *Ægyptian*, and in its accidental sense for a *bad woman*. JOHNSON.

*Flourish.* Enter ANTONY and CLEOPATRA, with their Trains; Eunuchs fanning her.

Take but good note, and you shall see in him  
The triple pillar<sup>4</sup> of the world transform'd  
Into a strumpet's fool: behold and see.

CLEO. If it be love indeed, tell me how much.

ANT. There's beggary in the love that can be  
reckon'd.<sup>5</sup>

CLEO. I'll set a bourn<sup>6</sup> how far to be belov'd.

<sup>4</sup> *The triple pillar—*] *Triple* is here used improperly for *third*, or *one of three*. One of the *triumvirs*, one of the three masters of the world. WARBURTON.

So, in *All's well that ends well*:

“Which, as the dearest issue of his practice,

“He bade me store up as a *triple eye*.” MALONE.

To sustain *the pillars of the earth* is a scriptural phrase. Thus, in Psalm 75: “The earth and all the inhabitants thereof are dissolved. I bear up *the pillars of it*.” STEEVENS.

<sup>5</sup> *There's beggary in the love that can be reckon'd.*] So, in *Romeo and Juliet*:

“They are but beggars that can count their worth.”

“*Bafia pauca cupit, qui numerare potest.*”

Mart. L. VI. Ep. 36.

Again, in the 13th Book of Ovid's *Metamorphosis*; as translated by Golding, p. 172:

*Pauperis est numerare pecus.*

“Tush! beggars of their cattle use the number for to know.” STEEVENS.

Again, in *Much Ado about Nothing*:

“I were but little happy, If I could say how much.”

MALONE.

<sup>6</sup> — *bourn*—] Bound or limit. POPE.

So, in *The Winter's Tale*:

“—one that fixes

“No bourn 'twixt his and mine.” STEEVENS.



*ANT.* Then must thou needs find out new heaven, new earth.<sup>7</sup>

*Enter an Attendant.*

*ATT.* News, my good lord, from Rome.

*ANT.* Grates me :—The sum.<sup>8</sup>

*CLEO.* Nay, hear them,<sup>9</sup> Antony :  
Fulvia, perchance, is angry ; Or, who knows  
If the scarce-bearded Cæsar have not sent  
His powerful mandate to you, *Do this, or this ;*  
*Take in that kingdom,<sup>1</sup> and enfranchise that ;*  
*Perform't, or else we damn thee.*

*ANT.* How, my love !

*CLEO.* Perchance,—nay, and most like,  
You must not stay here longer, your dismissal  
Is come from Cæsar ; therefore hear it, Antony.—  
Where's Fulvia's process ?<sup>2</sup> Cæsar's, I would say ?—  
Both ?—

Call in the messengers.—As I am Egypt's queen,

<sup>7</sup> *Then must thou needs find out new heaven, &c.]* Thou must set the boundary of my love at a greater distance than the present visible universe affords. JOHNSON.

<sup>8</sup> — *The sum.]* Be brief, *sum* thy business in a few words. JOHNSON.

<sup>9</sup> *Nay, hear them,]* i. e. the *news*. This word, in Shakespeare's time, was considered as plural. So, in Plutarch's *Life of Antony* : "Antonius hearing these newes," &c. MALONE.

<sup>1</sup> *Take in &c.]* i. e. subdue, conquer. See Vol. IX. p. 374, n. 9 ; and Vol. XVI. p. 27, n. 9. REED.

<sup>2</sup> *Where's Fulvia's process ?]* *Process* here means *summons*. M. MASON.

"The writings of our common lawyers sometimes call that the *process*, by which a man is called into the court and no more." Minshew's *Dict.* 1617, in v. *Process*.—"To serve with process. Vide to cite, to summon." *Ibid.* MALONE.

Thou blushest, Antony; and that blood of thine  
Is Cæsar's homager: else so thy cheek pays shame,  
When shrill-tongu'd Fulvia scolds.—The messen-  
gers.

*ANT.* Let Rome in Tyber melt ! and the wide arch  
 Of the rang'd empire fall !<sup>3</sup> Here is my space ;  
 Kingdoms are clay : our dungy earth alike  
 Feeds beast as man : the nobleness of life  
 Is, to do thus ; when such a mutual pair,  
[*Embracing.*  
 And such a twain can do't, in which, I bind  
 On pain of punishment, the world to weet,<sup>4</sup>  
 We stand up peerless.

CLEO.                   Excellent falsehood!  
Why did he marry Fulvia, and not love her?—

<sup>3</sup> ——— and the wide arch

*Of the rang'd empire fall!*] Taken from the Roman custom of raising triumphal arches to perpetuate their victories. Extremely noble. WARBURTON.

I am in doubt whether Shakspeare had any idea but of a  
fabrick standing on pillars. The later editions have all printed  
the *raised* empire, for the *ranged* empire, as it was first given.

JOHNSON.

The *rang'd empire* is certainly right. Shakspeare uses the same expression in *Coriolanus*:

“ — bury all which yet distinctly *ranges*,

"In heaps and piles of ruin."

Again, in *Much Ado about Nothing*, Act II. sc. ii: "Whatsoever comes athwart his affection, ranges evenly with mine."

STEEVENS.

The term *range* seems to have been applied, in a peculiar sense, to mason-work, in our author's time. So, in Spenser's *Fairy Queen*, B. II. c. ix:

"It was a vault y-built for great dispencc,

"With many *rainures* rear'd along the wall." MALONE.

What, in ancient masons' or bricklayers' work, was denominated a *range*, is now called a *course*. STEEVENS.

<sup>d</sup> ~~to meet,~~ to meet,] To know. POPE.

I'll seem the fool I am not ; Antony  
Will be himself.

*ANT.* But stirr'd by Cleopatra.<sup>5</sup>—  
Now, for the love of Love, and her soft hours,<sup>6</sup>  
Let's not confound the time<sup>7</sup> with conference harsh :  
There's not a minute of our lives should stretch  
Without some pleasure now : What sport to-night ?

*CLEO.* Hear the ambassadors.

*ANT.* Fye, wrangling queen !  
Whom every thing becomes,<sup>8</sup> to chide, to laugh,

<sup>5</sup> ——— *Antony*  
*Will be himself.*

*Ant.* *But stirr'd by Cleopatra.] But, in this*  
passage, seems to have the old Saxon signification of *without,*  
*unless, except.* *Antony, says the queen, will recollect his*  
*thoughts.* Unless kept, he replies, *in commotion by Cleopatra.*

JOHNSON.

What could Cleopatra mean by saying *Antony will recollect his thoughts* ? What thoughts were they, for the recollection of which she was to applaud him ? It was not for her purpose that he should think, or rouse himself from the lethargy in which she wished to keep him. By *Antony will be himself,* she means to say, “ that Antony will act like the joint sovereign of the world, and follow his own inclinations, without regard to the mandates of Cæsar, or the anger of Fulvia.” To which he replies, *If but stirr'd by Cleopatra* ; that is, if moved to it in the slightest degree by her. M. MASON.

<sup>6</sup> *Now, for the love of Love, and her soft hours,]* For the love of Love, means, for the sake of the queen of love. So, in *The Comedy of Errors* :

“ Let Love, being light, be drowned if *she* sink.”

Mr. Rowe substituted *his* for *her*, and this unjustifiable alteration was adopted by all the subsequent editors. MALONE.

<sup>7</sup> *Let's not confound the time—]* i. e. let us not consume the time. So, in *Coriolanus* :

“ How could'st thou in a mile confound an hour,

“ And bring thy news so late ?” MALONE.

*Whom every thing becomes,]*

“ Quicquid enim dicit, seu facit, omne decet.”

*Marullus, Lib. II.* STEEVENS.

To weep;<sup>2</sup> whose every passion fully strives<sup>1</sup>  
 To make itself, in thee, fair and admir'd!  
 No messenger; but thine and all alone,<sup>2</sup>  
 To-night, we'll wander through the streets,<sup>3</sup> and  
 note

<sup>2</sup> *Whom every thing becomes, to chide, to laugh,  
 To weep;*] So, in our author's 150th Sonnet:  
 "Whence hast thou this *becoming* of things ill,  
 "That in the very refuse of thy deeds  
 "There is such strength and warrantise of skill,  
 "That in my mind thy worst all best exceeds?"

MALONE.

<sup>1</sup> ———whose *every passion fully strives*——] The folio reads—*who*. It was corrected by Mr. Rowe; but "*whose every passion*" was not, I suspect, the phraseology of Shakspere's time. The text however is undoubtedly corrupt. MALONE.

*Whose every*, is an undoubted phrase of our author. So, in *The Tempest*:

"A space, *whose every* cubit

"Seems to cry out," &c.

See Vol. IV. p. 74. Again, in *Cymbeline*, Act I. sc. vii:

"———this hand, *whose touch*,

"*Whose every touch*" &c.

The same expression occurs again in another play, but I have lost my reference to it. STEEVENS.

<sup>2</sup> *No messenger; but thine and all alone, &c.*] Cleopatra has said, "Call in the messengers;" and afterwards, "Hear the ambassadors." Talk not to me, says Antony, of messengers; I am now wholly thine, and you and I unattended will to-night wander through the streets. The subsequent words which he utters as he goes out, "Speak not to us," confirm this interpretation. MALONE.

<sup>3</sup> *To-night, we'll wander through the streets, &c.*] So, in Sir Thomas North's translation of *The Life of Antonius*:—"—Sometime also when he would goe up and downe the citie disguised like a slave in the night, and would peere into poore mens' windowes and their shops, and scold and brawl with them within the house; Cleopatra would be also in a chamber maides array, and amble up and down the streets with him," &c.

STEEVENS.



The qualities of people. Come, my queen;  
 Last night you did desire it:—Speak not to us.  
 [*Exeunt ANT. and CLEOP. with their Train.*]

DEM. Is Cæsar with Antonius priz'd so slight?

PHI. Sir, sometimes, when he is not Antony,  
 He comes too short of that great property  
 Which still should go with Antony.

DEM. I'm full sorry,  
 That he approves the common liar,<sup>4</sup> who  
 Thus speaks of him at Rome: But I will hope  
 Of better deeds to-morrow. Rest you happy!  
 [*Exeunt.*]

## SCENE II.

*The same. Another Room.*

*Enter CHARMIAN, IRAS, ALEXAS, and a Soothsayer.*<sup>5</sup>

CHAR. Lord Alexas, sweet Alexas, most any thing  
 Alexas, almost most absolute Alexas, where's the

<sup>4</sup> *That he approves the common liar,*] Fame. That he proves  
 the common liar, fame, in his case to be a true reporter.

MALONE.

So, in *Hamlet*:

"He may approve our eyes, and speak to it."

STEEVENS.

<sup>5</sup> *Enter Charmian, Iras, Alexas, and a Soothsayer.*] The  
 old copy reads: "Enter Enobarbus, *Lamprius*, a Soothsayer,  
*Rannius*, *Lucilius*, Charmian, Iras, Mardian the Eunuch, and  
 Alexas."

Plutarch mentions his grandfather *Lamprias*, as his author  
 for some of the stories he relates of the profuseness and luxury  
 of Antony's entertainments at Alexandria. Shakspeare appears  
 to have been very anxious in this play to introduce every inci-

soothfayer that you praised so to the queen? O, that I knew this husband, which, you say, must change his horns with garlands! <sup>6</sup>

dent and every personage he met with in his historian. In the multitude of his characters, however, *Lamprias* is entirely overlooked, together with the others whose names we find in this stage-direction.

It is not impossible, indeed, that *Lamprius*, *Rannius*, *Lucilius*, &c. might have been speakers in this scene as it was first written down by Shakspeare, who afterwards thought proper to omit their speeches, though at the same time he forgot to erase their names as originally announced at their collective entrance.

STEEVENS.

<sup>6</sup> — change *his horns with garlands!*] This is corrupt; the true reading evidently is:—*must charge his horns with garlands*, i. e. make him a rich and honourable cuckold, having his horns hung about with garlands. WARBURTON.

Sir Thomas Hanmer reads, not improbably, *change* for *horns* his *garlands*. I am in doubt whether to *change* is not merely to *dress*, or to *dress with changes of* garlands. JOHNSON.

So, Taylor, the water-poet, describing the habit of a coachman: “—with a cloak of some pyed colour, with two or three *change* of laces about.” *Change* of clothes, in the time of Shakspeare, signified *variety* of them. Coriolanus says that he has received “*change* of honours” from the Patricians. Act II. sc. i.

That to *change with*, “applied to two things, one of which is to be put in the place of the other,” is the language of Shakspeare, Mr. Malone might have learned from the following passage in *Cymbeline*, Act I. sc. vi. i. e. the Queen’s speech to Pisanio:

“————— to shift his being,

“Is to *exchange* one misery *with* another.”

Again, in the 4th Book of Milton’s *Paradise Lost*, v. 892:

“——— where thou might’st hope to *change*

“Torment *with* ease.” STEEVENS.

I once thought that these two words might have been often confounded, by their being both abbreviated, and written *ch̄ge*. But an *n*, as the Bishop of Dromore observes to me, was sometimes omitted both in MS. and print, and the omission thus marked, but an *r* never. This therefore might account for a compositor inadvertently printing *charge* instead of *change*, but

ALEX. Soothsayer.

SOOTH. Your will?

not *change* instead of *charge*; which word was never abbreviated. I also doubted the phraseology—*change* with, and do not at present recollect any example of it in Shaképeare's plays or in his time; whilst in *The Taming of the Skrew*, we have the modern phraseology—*change for*:

“To *change* true rules *for* odd inventions.”

But a careful revision of these plays has taught me to place no confidence in such observations; for from some book or other of the age, I have no doubt almost every combination of words that may be found in our author, however uncouth it may appear to our ears, or however different from modern phraseology, will at some time or other be justified. In the present edition, many which were considered as undoubtedly corrupt, have been incontrovertibly supported.

Still, however, I think that the reading originally introduced by Mr. Theobald, and adopted by Dr. Warburton, is the true one, because it affords a clear sense; whilst, on the other hand, the reading of the old copy affords none: for supposing *change with* to mean *exchange for*, what idea is conveyed by this passage? and what other sense can these words bear? The substantive *change* being formerly used to signify *variety*, (as *change* of clothes, of honours, &c.) proves nothing: *change of clothes* or *linen* necessarily imports more than one; but the thing sought for is the meaning of the *verb* to *change*, and no proof is produced to show that it signified to *dress*; or that it had any other meaning than to *exchange*.

Charmian is talking of her *future* husband, who certainly could not change his horns, *at present*, for garlands, or any thing else, having not yet obtained them; nor could she mean, that when he did get them, he should *change* or part with them, for garlands: but he might *charge* his horns, when he should marry Charmian, with garlands: for having once got them, she intended, we may suppose, that he should wear them *contentedly* for life. Horns *charged with garlands* is an expression of a similar import with one which is found in *Characterismi*, or *Lenton's Leasures*, 8vo. 1631. In the description of a contented cuckold, he is said to “hold his *velvet horns* as high as the best of them.”

Let it also be remembered that *garlands* are usually wreathed round the *head*; a circumstance which adds great support to the emendation now made. So, Sidney:

“A *garland* made, on *temples* for to wear.”

CHAR. Is this the man?—Is't you, fir, that know things?

SOOTH. In nature's infinite book of secrecy,  
A little I can read.

ALEX. Show him your hand.

*Enter ENOBARBUS.*

ENO. Bring in the banquet quickly; wine enough,  
Cleopatra's health to drink.

CHAR. Good fir, give me good fortune.

SOOTH. I make not, but foresee.

CHAR. Pray then, foresee me one.

SOOTH. You shall be yet far fairer than you are.

CHAR. He means, in flesh.

IRAS. No, you shall paint when you are old.

CHAR. Wrinkles forbid!

It is observable that the same mistake as this happened in *Coriolanus*, where the same correction was made by Dr. Warburton, and adopted by all the subsequent editors:

“And yet to *charge* thy sulphur with a bolt,

“That should but rive an oak.”

The old copy there, as here, has *change*. Since this note was written, I have met with an example of the phrase—to *change with*, in Lyly's *Maydes Metamorphosis*, 1600:

“The sweetness of that banquet must forego,

“Whose pleasant taste is *chang'd with* bitter woe.”

I am still, however, of opinion that *charge*, and not *change*, is the true reading, for the reasons assigned in my original note.

MALONE.

“To change his horns *with* [i. e. for] garlands,” signifies, to be a triumphant cuckold; a cuckold who will consider his state as an honourable one. Thus, says Benedick, in *Much Ado about Nothing*: “There is no staff more honourable than one tipped with *horn*.”—We are not to look for serious argument in such a “skipping dialogue” as that before us. STEEVENS.



*ALEX.* Vex not his prescience; be attentive.

*CHAR.* Hush!

*SOOTH.* You shall be more believing, than beloved.

*CHAR.* I had rather heat my liver<sup>7</sup> with drinking.

*ALEX.* Nay, hear him.

*CHAR.* Good now, some excellent fortune! Let me be married to three kings in a forenoon, and widow them all: let me have a child at fifty,<sup>8</sup> to whom Herod of Jewry may do homage:<sup>9</sup> find me

<sup>7</sup> *I had rather heat my liver &c.]* So, in *The Merchant of Venice*:

“And let my *liver* rather *heat* with wine.” STEEVENS.

To know why the lady is so averse from *heating* her *liver*, it must be remembered, that a heated liver is supposed to make a pimpled face. JOHNSON.

The following passage in an ancient satirical poem, entitled *Notes from Blackfryars*, 1617, confirms Dr. Johnson's observation:

“He'll not approach a taverne, no nor drink ye,

“To save his life, hot water; wherefore think ye?

“For heating's liver; which some may suppose

“Scalding hot, by the *bubbles on his nose*.” MALONE.

The *liver* was considered as the seat of desire. In answer to the Soothsayer, who tells her she shall be very loving, she says, “She had rather heat her liver by drinking, if it was to be heated.” M. MASON.

<sup>8</sup> — *let me have a child at fifty,]* This is one of Shakespeare's natural touches. Few circumstances are more flattering to the fair sex, than breeding at an advanced period of life.

STEEVENS.

<sup>9</sup> — *to whom Herod of Jewry may do homage:]* Herod paid homage to the Romans, to procure the grant of the kingdom of Judea: but I believe there is an allusion here to the theatrical character of this monarch, and to a proverbial expression founded on it. *Herod* was always one of the personages in the mysteries of our early stage, on which he was constantly represented as a fierce, haughty, blustering tyrant, so that *Herod of Jewry* became a common proverb, expressive of turbulence

to marry me with Octavius Cæsar, and companion me with my mistress.

SOOTH. You shall outlive the lady whom you serve.

CHAR. O excellent ! I love long life better than figs.<sup>1</sup>

SOOTH. You have seen and proved a fairer former fortune

Than that which is to approach.

CHAR. Then, belike, my children shall have no names :<sup>2</sup> Pr'ythee, how many boys and wenches must I have ?

and rage. Thus, Hamlet says of a ranting player, that he "*out-herods Herod.*" And, in this tragedy, Alexas tells Cleopatra, that "not even *Herod of Jewry* dare look upon her when she is angry;" i. e. not even a man as fierce as *Herod*. According to this explanation, the sense of the present passage will be—Charmian wishes for a son who may arrive at such power and dominion that the proudest and fiercest monarchs of the earth may be brought under his yoke. STEEVENS.

<sup>1</sup> ——— *I love long life better than figs.*] This is a proverbial expression. STEEVENS.

<sup>2</sup> *Then, belike, my children shall have no names :*] If I have already had the best of my fortune, then I suppose *I shall never name children*, that is, I am never to be married. However, tell me the truth, tell me, *how many boys and wenches ?*

JOHNSON.

A *fairer fortune*, I believe, means—a more reputable one. Her answer then implies, that belike all her children will be bastards, who have no right to the name of their father's family. Thus says Launce, in the third Act of *The Two Gentlemen of Verona* : "That's as much as to say *bastard* virtues, that indeed know not their fathers, and therefore *have no names.*"

STEEVENS.

A line in our author's *Rape of Lucrece* confirms Mr. Steevens's interpretation :

"Thy issue blurr'd with *nameless bastardy.*" MALONE.

SOOTH. If every of your wishes had a womb,  
And fertile every wish, a million.<sup>3</sup>

CHAR. Out, fool! I forgive thee for a witch.<sup>4</sup>

ALEX. You think, none but your sheets are privy  
to your wishes.

CHAR. Nay, come, tell Iras hers.

ALEX. We'll know all our fortunes.

*If every of your wishes had a womb,  
And fertile every wish, a million.]* For *foretel*, in ancient editions, the later copies have *foretold*. *Foretel* favours the emendation of Dr. Warburton, which is made with great acuteness: yet the original reading may, I think, stand. *If you had as many wombs as you will have wishes, and I should foretel all those wishes, I should foretel a million of children.* It is an ellipsis very frequent in conversation; *I should shame you, and tell all*; that is, *and if I should tell all*. *And is for and if*, which was anciently, and is still provincially, used for *if*.

JOHNSON.

If every one of your wishes, says the Soothsayer, had a womb, and each womb-invested wish were likewise *fertile*, you then would have a million of children. The merely supposing each of her wishes to have a womb, would not warrant the Soothsayer to pronounce that she should have *any* children, much less a million; for, like Calphurnia, each of these wombs might be subject to "the sterile curse." The word *fertile*, therefore, is absolutely requisite to the sense.

In the instance given by Dr. Johnson, "I should shame you and tell all," *I* occurs in the former part of the sentence, and therefore may be well omitted afterwards; but here no personal pronoun has been introduced. MALONE.

The epithet *fertile* is applied to womb, in *Timon of Athens*:

"Enfear thy *fertile* and conception womb."

I have received Dr. Warburton's most happy emendation.

The reader who wishes for more instruction on this subject, may consult Goulart's *Admirable Histories*, &c. 4to. 1697, p. 222, where we are told of a Sicilian woman who "was so *fertill*, as at thirty birthes shee had seaventie three children."

STEEVENS.

<sup>4</sup> — *I forgive thee for a witch.]* From a common proverbial reproach to silly ignorant females: "You'll never be burnt for a witch." STEEVENS.

ENO. Mine, and most of our fortunes, to-night, shall be—drunk to bed.

IRAS. There's a palm presages chastity, if nothing else.

CHAR. Even as the o'erflowing Nilus presageth famine.

IRAS. Go, you wild bedfellow, you cannot sooth-say.

CHAR. Nay, if an oily palm be not a fruitful prognostication,<sup>5</sup> I cannot scratch mine ear.—Pr'ythee, tell her but a worky-day fortune.

SOOTH. Your fortunes are alike.

IRAS. But how, but how? give me particulars.

SOOTH. I have said.

IRAS. Am I not an inch of fortune better than she?

CHAR. Well, if you were but an inch of fortune better than I, where would you choose it?

IRAS. Not in my husband's nose.

CHAR. Our worse thoughts heavens mend! Alexas,—come, his fortune,<sup>6</sup> his fortune.—O, let

<sup>5</sup> *Nay, if an oily palm be not a fruitful prognostication, &c.]* So, in *Othello*:

“ ——— This hand is moist, my lady :—

“ This argues fruitfulness and liberal heart.” MALONE.

Antonio, in Dryden's *Don Sebastian*, has the same remark :

“ I have a moist, sweaty palm ; the more's my sin.”

STEEVENS.

<sup>6</sup> *Alexas,—come, his fortune,]* [In the old copy, the name of *Alexas* is prefixed to this speech.]

Whose fortune does Alexas call out to have told? But, in short, this I dare pronounce to be so palpable and signal a transposition, that I cannot but wonder it should have slipped the observation of all the editors; especially of the sagacious Mr. Pope,



him marry a woman that cannot go, sweet Isis, I beseech thee! And let her die too, and give him a worse! and let worse follow worse, till the worst of all follow him laughing to his grave, fifty-fold a cuckold! Good Isis, hear me this prayer, though thou deny me a matter of more weight; good Isis, I beseech thee!

*IRAS.* Amen. Dear goddess, hear that prayer of the people! for, as it is a heart-breaking to see a handsome man loose-wived, so it is a deadly sorrow to behold a foul knave uncuckolded; Therefore, dear Isis, keep decorum, and fortune him accordingly!

*CHAR.* Amen.

*ALEX.* Lo, now! if it lay in their hands to make me a cuckold, they would make themselves whores, but they'd do't.

*ENO.* Hush! here comes Antony.

*CHAR.*

Not he, the queen.

who has made this declaration, *That if, throughout the plays, had all the speeches been printed without the very names of the persons, he believes one might have applied them with certainty to every speaker.* But in how many instances has Mr. Pope's want of judgment falsified this opinion? The fact is, evidently this: Alexas brings a fortune-teller to Iras and Charmian, and says himself, *We'll know all our fortunes.* Well; the Soothsayer begins with the women; and some jokes pass upon the subject of husbands and chastity: after which, the women hoping for the satisfaction of having something to laugh at in Alexas's fortune, call him to hold out his hand, and wish heartily that he may have the prognostication of cuckoldom upon him. The whole speech, therefore, must be placed to Charmian. There needs no stronger proof of this being a true correction, than the observation which Alexas immediately subjoins on their wishes and zeal to hear him abused. THEOBALD.

*Enter CLEOPATRA.*

*CLEO.* Saw you my lord? <sup>7</sup>

*ENO.* No, lady.

*CLEO.* Was he not here?

*CHAR.* No, madam.

*CLEO.* He was dispos'd to mirth; but on the sudden

A Roman thought hath struck him.—Enobarbus,—

*ENO.* Madam.

*CLEO.* Seek him, and bring him hither. Where's Alexas?

*ALEX.* Here, madam,<sup>8</sup> at your service.—My lord approaches.

*Enter ANTONY, with a Messenger and Attendants.*

*CLEO.* We will not look upon him: Go with us.

[*Exeunt CLEOPATRA, ENOBARBUS, ALEXAS, IRAS, CHARMIAN, Soothsayer, and Attendants.*

*MESS.* Fulvia thy wife first came into the field.

*ANT.* Against my brother Lucius?

*MESS.* Ay:

But soon that war had end, and the time's state

<sup>7</sup> Saw you my lord?] Old copy—*Save* you. Corrected by the editor of the second folio. *Saw* was formerly written *saue*.

MALONE.

<sup>8</sup> Here, madam,] The respect due from Alexas to his mistress, in my opinion, points out the title—*Madam*, (which is wanting in the old copy,) as a proper cure for the present defect in metre.

STREVENSON.

Made friends of them, jointing their force 'gainst  
Cæsar;

Whose better issue in the war, from Italy,  
Upon the first encounter, drave them.<sup>9</sup>

ANT.

Well,

What worst?

MESS. The nature of bad news infects the teller.

ANT. When it concerns the fool, or coward.—On:  
Things, that are past, are done, with me.—'Tis thus;  
Who tells me true, though in his tale lie death,  
I hear him as he flatter'd.

MESS.

Labienus

(This is stiff news<sup>1</sup>) hath, with his Parthian force,  
Extended Asia from Euphrates;<sup>2</sup>

<sup>9</sup> —drave them.] *Drave* is the ancient preterite of the verb, to *drive*, and frequently occurs in the Bible. Thus, in *Joshua*, xxiv. 12: “—and *drave* them out from before you.”

Again, in Chapman's version of the 24th *Iliad*:

“—to chariot he arose,

“*Drave* forth,—” STEEVENS.

<sup>1</sup> (This is stiff news)] So, in *The Rape of Lucrece*:

“Fearing some *hard* news from the warlike band.”

MALONE.

<sup>2</sup> *Extended Asia from Euphrates*;) i. e. widened or extended the bounds of the Lesser Asia. WARBURTON.

To *extend*, is a term used for to *seize*; I know not whether this be not the sense here. JOHNSON.

I believe Dr. Johnson's explanation is right. So, in *Selimus, Emperor of the Turks*, 1594:

“Ay, though on all the world we *make extent*,

“From the south pole unto the northern bear.”

Again, in *Twelfth-Night*:

“—this uncivil and unjust *extent*

“Against thy peace.”

Again, in Massinger's *New Way to pay old Debts*, the Extortioner says:

“This manor is *extended* to my use.”

Mr. Tollet has likewise no doubt but that Dr. Johnson's ex-

His conquering banner took, from Syria  
To Lydia, and to Ionia;  
Whilst——

*ANT.* Antony, thou would'st say,—

*MESS.* O, my lord!

*ANT.* Speak to me home, mince not the general  
tongue;

Name Cleopatra as she's call'd in Rome:  
Rail thou in Fulvia's phrase; and taunt my faults  
With such full licence, as both truth and malice  
Have power to utter. O, then we bring forth weeds,  
When our quick winds lie still;<sup>3</sup> and our ills told us,  
Is as our earring. Fare thee well a while.

planation is just; "for (says he) Plutarch informs us that Labienus was by the Parthian king made general of his troops, and had over-run Asia from Euphrates and Syria to Lydia and Ionia." To *extend* is a law term used for to seize lands and tenements. In support of his assertion he adds the following instance: "Those wasteful companions had neither lands to *extend* nor goods to be seized." Savile's translation of *Tacitus*, dedicated to Queen Elizabeth. And then observes, that "Shakspeare knew the legal signification of the term, as appears from a passage in *As you like it* :

"And let my officers of such a nature

"Make an *extent* upon his house and lands."

See Vol. VIII. p. 82, n. 6.

Our ancient English writers almost always give us Euphrātes instead of Euphrātes.

Thus, in Drayton's *Polyolbion*, Song 21:

"That gliding go in state, like swelling Euphrātes."

See note on *Cymbeline*, Act III. sc. iii. STERVENS.

<sup>3</sup> *When our quick winds lie still:*] The sense is, that man, not agitated by censure, like soil not ventilated by *quick winds*, produces more evil than good. JOHNSON.

An idea, somewhat similar, occurs also in *The First Part of King Henry IV*: "—the cankers of a *calm* world and a *long* peace." Again, in *The Puritan*: "—hatched and nourished in the *idle calms* of peace."



MESS. At your noble pleasure.

[Exit.

Again, and yet more appositely, in *King Henry VI.* P. III :

“ For what doth *cherish weeds*, but *gentle air* ? ”

Dr. Warburton has proposed to read—*minds*. It is at least a conjecture that deserves to be mentioned.

Dr. Johnson, however, might, in some degree, have countenanced his explanation by a singular epithet, that occurs twice in the *Iliad*—*ἀνεμωρεῖς*; literally, *wind-nourished*. In the first instance, L. XI. 256, it is applied to the tree of which a spear had been made; in the second, L. XV. 625, to a wave, impelled upon a ship. STEEVENS.

I suspect that *quick winds* is, or is a corruption of, some provincial word, signifying either *arable lands*, or the *instruments of husbandry* used in tilling them. *Earing* signifies *plowing* both here and in page 48. So, in *Genesis*, c. xlv: “ Yet there are five years, in the which there shall neither be *caring* nor harvest.” BLACKSTONE.

This conjecture is well founded. The ridges left in lands turned up by the plough, that they may sweeten during their fallow state, are still called *wind-rows*. *Quick winds*, I suppose to be the same as *teeming fallows*; for such *fallows* are always *fruitful in weeds*.

*Wind-rows* likewise signify heaps of manure, consisting of dung or lime mixed up with virgin earth, and distributed in long rows under hedges. If these *wind-rows* are suffered to *lie still*, in two senses, the farmer must fare the worse for his want of activity. First, if this compost be not frequently turned over, it will *bring forth weeds* spontaneously; secondly, if it be suffered to continue where it is made, the fields receive no benefit from it, being fit only in their turn to produce a crop of useless and obnoxious herbage. STEEVENS.

Mr. Steevens's description of *wind-rows* will gain him, I fear, but little reputation with the husbandman; nor, were it more accurate, does it appear to be in point, unless it can be shown that *quick winds* and *wind-rows* are synonymous; and, further, that his interpretation will suit with the context. Dr. Johnson hath considered the position as a general one, which indeed it is; but being made by Antony, and applied to himself, *he*, figuratively, is the *idle soil*; the MALICE that *speaks home*, the *quick*, or cutting *winds*, whose frosty blasts destroy the profusion of weeds; whilst our ILLS (that is *the TRUTH* faithfully) *told us*; a representation of our vices in their naked odiousness—is as our

*ANT.* From Sicyon how the news? Speak there.

EARING; serves to plough up the neglected soil, and enable it to produce a profitable crop.

When the *quick winds lie still*, that is, in a mild winter, those weeds which "the tyrannous breathings of the north" would have cut off, will continue to grow and seed, to the no small detriment of the crop to follow. HENLEY.

Whether my definition of *winds* or *wind-rows* be exact or erroneous, in justice to myself I must inform Mr. Henley, that I received it from an Essex farmer; observing, at the same time, that in different counties the same terms are differently applied.

STEEVENS.

The words *lie still* are opposed to *earring*; *quick* means pregnant; and the sense of the passage is: "When our pregnant *minds* lie idle and untilled, they bring forth weeds; but the telling us of our faults is a kind of culture to them." The pronoun *our* before *quick*, shows that the substantive to which it refers must be something belonging to us, not merely an external object, as the *wind* is. To talk of *quick winds lying still*, is little better than nonsense. M. MASON.

The words—*lie still*, appear to have been technically used by those who borrow their metaphors from husbandry. Thus Ascham, in his *Toxophilus*, edit. 1589, p. 32: "—as a ground which is apt for corne, &c. if a man let it *lye still*, &c. if it be wheate it will turne into rye." STEEVENS.

Dr. Johnson thus explains the old reading:

"The sense is, that man, not agitated by censure, like soil not ventilated by quick winds, produces more evil than good." This certainly is true of *soil*, but where did Dr. Johnson find the word *soil* in this passage? He found only *winds*, and was forced to substitute *soil ventilated by winds* in the room of the word in the old copy; as Mr. Steevens, in order to extract a meaning from it, supposes *winds* to mean *fallows*, because "the ridges left in lands turned up by the plough, are termed *wind-rows*;" though surely the obvious explication of the latter word, *rows exposed to the wind*, is the true one. Hence the rows of new-mown grass laid in heaps to dry, are also called *wind-rows*.

The emendation which I have adopted, [*minds*,] and which was made by Dr. Warburton, makes all perfectly clear; for if in Dr. Johnson's note we substitute, *not cultivated*, instead of—"not ventilated by quick winds," we have a true interpretation of Antony's words as now exhibited. Our *quick minds*, means,

1 *ATT.* The man from Sicyon.—Is there such an one ?

2 *ATT.* He stays upon your will.<sup>4</sup>

*ANT.* Let him appear,—  
These strong Egyptian fetters I must break,

*Enter another Messenger.*

Or lose myself in dotage.—What are you ?

2 *MESS.* Fulvia thy wife is dead.

*ANT.* Where died she ?

our lively, apprehensive minds. So, in *King Henry IV.* P. II : “ It ascends me into *the brain* ;—makes it apprehensive, *quick*, forgetive.”

Again, in this play : “ The *quick* comedians,” &c.

It is, however, proper to add Dr. Warburton's own interpretation : “ While the active principle within us lies immersed in sloth and luxury, we bring forth vices, instead of virtues, weeds instead of flowers and fruits ; but the laying before us our ill condition plainly and honestly, is, as it were, the first culture of the mind, which gives hope of a future harvest.”

Being at all times very unwilling to depart from the old copy. I should not have done it in this instance, but that the word *winds*, in the only sense in which it has yet been proved to be used, affords no meaning ; and I had the less scruple on the present occasion, because the same error is found in *King John*, Act V. sc. vii. where we have, in the only authentick copy :

“ Death, having prey'd upon the outward parts,

“ Leaves them invifible ; and his fiefge is now

“ Againft the *wind*.” MALONE.

The observations of fix commentators are here exhibited. To offer an additional line on this fubject, (as the Messenger fays to Lady Macduff,) “ were fell cruelty” to the reader.

STEEVENS.

<sup>4</sup> *He fays upon your will.*] We meet with a fimilar phrafe in *Macbeth* :

“ Worthy Macbeth, we ftay *upon* your leifure.”

STEEVENS.

2 *MESS.* In Sicyon :

Her length of sickness, with what else more serious  
Importeth thee to know, this bears.

[*Gives a Letter.*

*ANT.*

Forbear me.—

[*Exit Messenger.*

There's a great spirit gone ! Thus did I desire it :  
What our contempts do often hurl from us,  
We wish it ours again ;<sup>5</sup> the present pleasure,  
By revolution lowering, does become  
The opposite of itself :<sup>6</sup> she's good, being gone ;  
The hand could pluck her back,<sup>7</sup> that thov'd her on.

<sup>5</sup> *We wish it ours again.*] Thus, in Sidney's *Arcadia*, Lib. II :  
“ We mone that lost which had we did bemone.”

STEEVENS.

<sup>6</sup> ———— *the present pleasure*

*By revolution lowering, does become*

*The opposite of itself:*] The allusion is to the sun's diurnal course ; which rising in the *east*, and by *revolution lowering*, or setting in the *west*, becomes *the opposite of itself*.

WARBURTON.

This is an obscure passage. The explanation which Dr. Warburton has offered is such, that I can add nothing to it ; yet, perhaps, Shakspeare, who was less learned than his commentator, meant only, that our pleasures, as they are *revolved* in the mind, turn to pain. JOHNSON.

I rather understand the passage thus : *What we often cast from us in contempt we wish again for, and what is at present our greatest pleasure, lowers in our estimation by the revolution of time ; or by a frequent return of possession becomes undesirable and disagreeable.* TOLLET.

I believe *revolution* means change of circumstances. This sense appears to remove every difficulty from the passage.—*The pleasure of to-day, by revolution of events and change of circumstances, often loses all its value to us, and becomes to-morrow a pain.* STEEVENS.

<sup>7</sup> *The hand could pluck her back, &c.*] The verb *could* has a peculiar signification in this place ; it does not denote *power* but *inclination*. The sense is, *the hand that drove her off would now willingly pluck her back again.* HEATH.

I must from this enchanting queen break off;  
 Ten thousand harms, more than the ills I know,  
 My idleness doth hatch.—How now! Enobarbus!

*Enter ENOBARBUS.*

*ENO.* What's your pleasure, sir?

*ANT.* I must with haste from hence.

*ENO.* Why, then, we kill all our women: We see how mortal an unkindness is to them; if they suffer our departure, death's the word.

*ANT.* I must be gone.

*ENO.* Under a compelling occasion, let women die: It were pity to cast them away for nothing; though, between them and a great cause, they should be esteemed nothing. Cleopatra, catching but the least noise of this, dies instantly; I have seen her die twenty times upon far poorer moment:<sup>8</sup> I do think, there is mettle in death, which commits some loving act upon her, she hath such a celerity in dying.

*ANT.* She is cunning past man's thought.

*ENO.* Alack, sir, no; her passions are made of nothing but the finest part of pure love: We cannot call her winds and waters, sighs and tears;<sup>9</sup> they

*Could, would, and should,* are a thousand times indiscriminately used in the old plays, and yet appear to have been so employed rather by choice than by chance. STEEVENS.

<sup>8</sup> — *poorer moment:*] For less reason; upon meaner motives. JOHNSON.

<sup>9</sup> *We cannot call her winds and waters, sighs and tears:*] I once idly supposed that Shakspeare wrote—"We cannot call her sighs and tears, winds and waters;"—which is certainly the phraseology we should now use. I mention such idle conjec-



are greater storms and tempests than almanacks can report : this cannot be cunning in her ; if it be, she makes a shower of rain as well as Jove.

*ANT.* 'Would I had never seen her !

*ENO.* O, fir, you had then left unseen a wonderful piece of work ; which not to have been blessed withal, would have discredited your travel.

*ANT.* Fulvia is dead.

*ENO.* Sir ?

*ANT.* Fulvia is dead.

*ENO.* Fulvia ?

*ANT.* Dead.

*ENO.* Why, fir, give the gods a thankful sacrifice. When it pleaseth their deities to take the wife of a

tures, however plausible, only to put all future commentators on their guard against suspecting a passage to be corrupt, because the diction is different from that of the present day. The arrangement of the text was the phraseology of Shakspeare, and probably of his time. So, in *King Henry VIII.*:

“ ——— You must be well contented,

“ To make *your house our Tower.*”

We should certainly now write—to make our Tower your house.

Again, in *Coriolanus* :

“ What good condition can a treaty find,

“ I' the part that is at mercy ?”

i. e. how can the party that is at mercy or in the power of another, expect to obtain in a treaty terms favourable to them ?— See also a similar inversion in Vol. VII. p. 297, n. 7.

The passage, however, may be understood without any inversion. “ We cannot call the clamorous heavings of her breast, and the copious fireams which flow from her eyes, by the ordinary name of sighs and tears ; they are greater storms,” &c.

MALONE.

Dr. Young has seriously employed this image, though suggested as a ridiculous one by Enobarbus :

“ *Sighs* there are *tempests* here,”

says Carlos to Leonora, in *The Revenge*. STEEVENS.

man from him, it shows to man the tailors of the earth; comforting therein,<sup>1</sup> that when old robes are worn out, there are members to make new. If there were no more women but Fulvia, then had you indeed a cut, and the case to be lamented: this grief is crowned with consolation; your old smock brings forth a new petticoat:—and, indeed, the tears live in an onion,<sup>2</sup> that should water this sorrow.

ANT. The business she hath broached in the state,  
Cannot endure my absence.

<sup>1</sup> —[*it shows to man the tailors of the earth; comforting therein, &c.*] I have printed this after the original, which, though harsh and obscure, I know not how to amend. Sir Thomas Hanmer reads—*They show to man the tailors of the earth: comforting him therein, &c.* I think the passage, with somewhat less alteration, for alteration is always dangerous, may stand thus—*It shows to men the tailors of the earth, comforting them, &c.* JOHNSON.

The meaning is this—*As the gods have been pleased to take away your wife Fulvia, so they have provided you with a new one in Cleopatra; in like manner as the tailors of the earth, when your old garments are worn out, accommodate you with new ones.* ANONYMOUS.

When the deities are pleased to take a man's wife from him, this act of theirs makes them appear to man like the tailors of the earth: affording this comfortable reflection, that the deities have made other women to supply the place of his former wife; as the tailor, when one robe is worn out, supplies him with another. MALONE.

<sup>2</sup> —[*the tears live in an onion, &c.*] So, in *The Noble Soldier*, 1634: “So much water as you might squeeze out of an onion had been tears enough,” &c. i. e. your sorrow should be a forced one. In another scene of this play we have *onion-eyed*; and, in *The Taming of a Shrew*, the Lord says:

“—If the boy have not a woman's gift

“To rain a shower of commanded tears,

“An onion will do well.”

Again, in Hall's *Vigilantiarum*, Lib. VI:

“Some strong-smeld onion shall stirre his eyes

“Rather than no salt tears shall then arise.” STEEVENS.

*Exo.* And the business you have broached here cannot be without you; especially that of Cleopatra's, which wholly depends on your abode.

*ANT.* No more light answers. Let our officers Have notice what we purpose. I shall break The cause of our expedience<sup>3</sup> to the queen, And get her love to part.<sup>4</sup> For not alone The death of Fulvia, with more urgent touches,<sup>5</sup>

<sup>3</sup> *The cause of our expedience—*] *Expedience* for expedition.  
WARBURTON.

See Vol. VIII. p. 82, n. 7. REED.

<sup>4</sup> *And get her love to part.*] I have no doubt but we should read *leave*, instead of *love*. So afterwards:

“ ‘Would she had never given you *leave* to come!’ ”

M. MASON.

The old reading may mean—*And prevail on her love to consent to our separation.* STEEVENS.

I suspect the author wrote:

*And get her leave to part.*

The greater part of the succeeding scene is employed by Antony, in an endeavour to obtain Cleopatra's permission to depart, and in vows of everlasting constancy, not in persuading her to forget him, or love him no longer:

“ ———— I go from hence,

“ Thy soldier, servant; making peace, or war,

“ As thou affect'st.”

I have lately observed that this emendation had been made by Mr. Pope.—If the old copy be right, the words must mean, I will get her love to permit and endure our separation. But the word *get* connects much more naturally with the word *leave* than with *love*.

The same error [as I have since observed] has happened in *Titus Andronicus*, and therefore I have no longer any doubt that *leave* was Shakspeare's word. In that play we find:

“ He *loves* his pledges dearer than his life,”

instead of—He *leaves*, &c. MALONE.

<sup>5</sup> ——— *more urgent touches,*] Things that touch me more sensibly, more pressing motives. JOHNSON.

So, Imogen says in *Cymbeline*:

“ ——— a *touch* more rare

“ Subdues all pangs, all fears.” M. MASON.

Do strongly speak to us ; but the letters too  
 Of many our contriving friends in Rome  
 Petition us at home :<sup>6</sup> Sextus Pompeius  
 Hath given the dare to Cæsar, and commands  
 The empire of the sea : our slippery people  
 (Whose love is never link'd to the deserter,  
 Till his deserts are past,) begin to throw  
 Pompey the great, and all his dignities,  
 Upon his son ; who, high in name and power,  
 Higher than both in blood and life, stands up  
 For the main soldier : whose quality, going on,  
 The fides o'the world may danger : Much is breed-  
 ing,

Which, like the courser's hair,<sup>7</sup> hath yet but life,  
 And not a serpent's poison. Say, our pleasure,  
 To such whose place is under us, requires  
 Our quick remove from hence.<sup>8</sup>

ENO. I shall do't.

[*Exeunt.*

<sup>6</sup> *Petition us at home :*] Wish us at home ; call for us to reside at home. JOHNSON.

<sup>7</sup> — *the courser's hair, &c.*] Alludes to an old idle notion that the hair of a horse dropt into corrupted water, will turn to an animal. POPE.

So, in Holinshed's *Description of England*, p. 224 : " — A horse-haire laid in a pale full of the like water will in a short time stirre and become a living creature. But sith the certaintie of these things is rather proved by few," &c.

Again, in Churchyard's *Discourse of Rebellion* &c. 1570 :

" Hit is of kinde much worse then horses heare

" That lyes in donge, where on vyle serpents brede."

STEEVENS.

Dr. Lister, in the *Philosophical Transactions*, showed that what were vulgarly called animated horse-hairs, are real insects. It was also affirmed, that they moved like serpents, and were poisonous to swallow. TOLLET.

<sup>8</sup> — *Say, our pleasure,*

*To such whose place is under us, requires*

*Our quick remove from hence.*] Say to those whose place







CLEOPATRA.

*Anthony & Cleopatra.*

*From a coin of her in Dr. Hunters Museum.*

## SCENE III.

*Enter CLEOPATRA, CHARMIAN, IRAS, and ALEXAS.*

CLEO. Where is he ?<sup>9</sup>

CHAR. I did not see him since.

CLEO. See where he is, who's with him, what he does :—

I did not send you ;<sup>1</sup>—If you find him sad,

is under us, i. e. to our attendants, that our pleasure requires us to remove in haste from hence. The old copy has—" whose places under us," and " require." The correction, which is certainly right, was made by the editor of the second folio.

MALONE.

I should read the passage thus :

— Say our pleasure  
To such who've places under us, requires  
Our quick remove &c.

The amendment is as slight as that adopted by the editor, and makes the sense more clear. M. MASON.

I concur with Mr. Malone. Before I had seen his note, I had explained these words exactly in the same manner.

I learn, from an ancient *Collection of Ordinances and Regulations for the Government of the Royal Household*, &c. published by the Society of Antiquaries, 1790, that it was the office of " Gentlemen Ushers to give the whole house warning upon a remove." STEEVENS.

<sup>9</sup> *Where is he ?*] The present defect of metre might be supplied, by reading :

*Where is he now ?*

So, in *Macbeth* : " The thane of Fife had a wife ; where is she now ?" STEEVENS.

<sup>1</sup> — *I did not send you ;*] You must go as if you came without my order or knowledge. JOHNSON.

So, in *Troilus and Cressida* :

" We met by chance ; you did not find me here."

MALONE.

Say, I am dancing ; if in mirth, report  
That I am sudden sick : Quick, and return.

[Exit ALEX.]

CHAR. Madam, methinks, if you did love him  
dearly,  
You do not hold the method to enforce  
The like from him.

CLEO. What should I do, I do not ?

CHAR. In each thing give him way, cross him in  
nothing.

CLEO. Thou teachest like a fool : the way to lose  
him.

CHAR. Tempt him not so too far : I wish, for-  
bear ;  
In time we hate that which we often fear.

*Enter ANTONY.*

But here comes Antony.

CLEO. I am sick, and fullen.

ANT. I am sorry to give breathing to my pur-  
pose,—

CLEO. Help me away, dear Charmian, I shall fall ;  
It cannot be thus long, the fides of nature  
Will not sustain it.<sup>2</sup>

ANT. Now, my dearest queen,—

CLEO. Pray you, stand further from me.

ANT. What's the matter ?

<sup>2</sup> — the fides of nature

*Will not sustain it.*] So, in *Twelfth-Night* :

“ There is no woman's *fides*

“ Can bide the beating of so strong a passion.”

STEEVENS,

CLEO. I know, by that same eye, there's some good news.

What says the married woman?—You may go;  
'Would, she had never given you leave to come!  
Let her not say, 'tis I that keep you here,  
I have no power upon you; hers you are.

ANT. The gods best know,—

CLEO. O, never was there queen  
So mightily betray'd! Yet, at the first,  
I saw the treasons planted.

ANT. Cleopatra,—

CLEO. Why should I think, you can be mine,  
and true,  
Though you in swearing shake the throned gods,<sup>3</sup>  
Who have been false to Fulvia? Riotous madness,  
To be entangled with those mouth-made vows,  
Which break themselves in swearing!

ANT. Most sweet queen,—

CLEO. Nay, pray you, seek no colour for your  
going,  
But bid farewell, and go: when you sued staying,  
Then was the time for words: No going then;—  
Eternity was in our lips, and eyes;  
Bliss in our brows' bent;<sup>4</sup> none our parts so poor,  
But was a race of heaven:<sup>5</sup> They are so full,

<sup>3</sup> *Though you in swearing shake the throned gods,*] So, in *Timon of Athens*:

"Although, I know, you'll swear, terribly swear,

"Into strong shudders, and to heavenly agues,

"The immortal gods that hear you." STEEVENS.

<sup>4</sup> — *in our brows' bent;*] i. e. in the arch of our eye-brows. So, in *King John*:

"Why do you bend such solemn brows on me?"

STEEVENS.

<sup>5</sup> — *a race of heaven:*] i. e. had a smack or flavour of heaven. WARBURTON.

Or thou, the greatest foldier of the world,  
Art turn'd the greatest liar.

*ANT.* How now, lady!

*CLEO.* I would, I had thy inches; thou should'st  
know,

There were a heart in Egypt.

*ANT.* Hear me, queen:

The strong necessity of time commands  
Our services a while; but my full heart  
Remains in use<sup>6</sup> with you. Our Italy  
Shines o'er with civil swords: Sextus Pompeius  
Makes his approaches to the port of Rome:  
Equality of two domestick powers  
Breeds scrupulous faction: The hated, grown to  
strength,  
Are newly grown to love: the condemn'd Pompey,  
Rich in his father's honour, creeps apace  
Into the hearts of such as have not thriv'd  
Upon the present state, whose numbers threaten;  
And quietness, grown sick of rest, would purge  
By any desperate change: My more particular,  
And that which most with you should save my going,<sup>7</sup>  
Is Fulvia's death.

This word is well explained by Dr. Warburton; the *race* of wine is the taste of the soil. Sir T. Hanmer, not understanding the word, reads, *ray*. See Vol. IV. p. 41, n. 1. JOHNSON.

I am not sure that the poet did not mean, was of *heavenly origin*. MALONE.

<sup>6</sup> *Remains in use*—] The poet seems to allude to the legal distinction between the *use* and *absolute possession*. JOHNSON.

The same phrase has already occurred in *The Merchant of Venice*:

“I am content, so he will let me have

“The other half *in use*,—.” STEEVENS.

<sup>7</sup> — *should save my going*,] i. e. should render my going not dangerous, not likely to produce any mischief to you. Mr.



CLEO. Though age from folly could not give me freedom,  
It does from childishness:—Can Fulvia die?<sup>8</sup>

ANT. She's dead, my queen:  
Look here, and, at thy sovereign leisure, read  
The garboils she awak'd;<sup>9</sup> at the last, best:<sup>1</sup>

Theobald, instead of *safe*, the reading of the old copy, unnecessarily reads *salve*. MALONE.

—*safe* my going, is the true reading. So, in a subsequent scene, a foldier says to Enobarbus:

“ — Best you *safed* the bringer

“ Out of the host.” STEEVENS.

<sup>8</sup> *It does from childishness:—Can Fulvia die?*] That Fulvia was mortal, Cleopatra could have no reason to doubt; the meaning therefore of her question seems to be: *Will there ever be an end of your excuses? As often as you want to leave me, will not some Fulvia, some new pretext be found for your departure?* She has already said that though age could not exempt her from follies, at least it frees her from a childish belief in all he says. STEEVENS.

I am inclined to think, that Cleopatra means no more than—  
Is it possible that Fulvia should die? I will not believe it.

RITSON.

Though age has not exempted me from folly, I am not so childish, as to have apprehensions from a rival that is no more.  
And is Fulvia dead indeed? Such, I think, is the meaning.

MALONE.

<sup>9</sup> *The garboils she awak'd;*] i. e. the commotion she occasioned. The word is used by Heywood, in *The Rape of Lucrece*, 1638:

“ — thou Tarquin, dost alone survive,

“ The head of all those *garboiles*.”

Again, by Stanyhurst, in his translation of the first Book of Virgil's *Æneid*, 1582:

“ Now manhood and *garboils* I chaunt and martial  
horror.”

Again, in Jarvis Markham's *English Arcadia*, 1607: “ Days of mourning by continuall *garboiles* were, however, numbered and encreased.” The word is derived from the old French *garbouil*, which Cotgrave explains by *hurlyburly*, *great stir*.”

STEEVENS.

See, when, and where she died.

CLEO. O most false love !  
Where be the sacred vials thou should'st fill  
With sorrowful water ?<sup>2</sup> Now I see, I see,  
In Fulvia's death, how mine receiv'd shall be.

ANT. Quarrel no more, but be prepar'd to know  
The purposes I bear ; which are, or cease,  
As you shall give the advice : Now, by the fire,<sup>3</sup>  
That quickens Nilus' slime, I go from hence,  
Thy soldier, servant ; making peace, or war,  
As thou affect'st.

CLEO. Cut my lace, Charmian, come ;—  
But let it be.—I am quickly ill, and well :

In Cawdrey's *Alphabetical Table of hard Words*, 8vo. 1604,  
*garboile* is explained by the word *hurlyburly*. MALONE.

<sup>1</sup> ——— *at the last, best :*] This conjugal tribute to the me-  
mory of Fulvia, may be illustrated by Malcolm's eulogium on  
the thane of Cawdor :

“ ——— nothing in his life

“ Became him, like the leaving it.” STEEVENS.

<sup>2</sup> *O most false love !*

<sup>1</sup> *Where be the sacred vials thou should'st fill*

*With sorrowful water ?*] Alluding to the lachrymatory  
vials, or bottles of tears, which the Romans sometimes put into  
the urn of a friend. JOHNSON.

So, in the first Act of *The Two Noble Kinsmen*, said to be  
written by Fletcher, in conjunction with Shakspere :

“ Balms and gums, and heavy cheers,

“ *Sacred vials fill'd with tears.*” STEEVENS.

<sup>3</sup> ——— *Now, by the fire, &c.*] Some word, in the old  
copies, being here wanting to the metre, I have not scrupled to  
insert the adverb—*Now*, on the authority of the following pas-  
sage in *King John*, as well as on that of many others in the  
different pieces of our author :

“ *Now*, by the sky that hangs above our heads,

“ I like it well :—.” STEEVENS.

So Antony loves.<sup>4</sup>

*ANT.* My precious queen, forbear ;  
And give true evidence to his love, which stands  
An honourable trial.

*CLEO.* So Fulvia told me.  
I pr'ythee, turn aside, and weep for her ;  
Then bid adieu to me, and say, the tears  
Belong to Egypt :<sup>5</sup> Good now, play one scene  
Of excellent dissembling ; and let it look  
Like perfect honour.

*ANT.* You'll heat my blood ; no more.

*CLEO.* You can do better yet ; but this is meetly.

*ANT.* Now, by my sword,—

*CLEO.* And target,—Still he mends ;  
But this is not the best : Look, pr'ythee, Charmian,  
How this Herculean Roman<sup>6</sup> does become  
The carriage of his chafe.

*ANT.* I'll leave you, lady.

*CLEO.* Courteous lord, one word.  
Sir, you and I must part,—but that's not it :

<sup>4</sup> *So Antony loves.*] i. e. uncertain as the state of my health is the love of Antony. STEEVENS.

I believe Mr. Steevens is right ; yet before I read his note, I thought the meaning to be,—“My fears quickly render me ill ; and I am as quickly well again, when I am convinced that Antony has an affection for me.” *So, for so that.* If this be the true sense of the passage, it ought to be regulated thus :

*I am quickly ill,—and well again,*

*So Antony loves.*

Thus, in a subsequent scene :

“——I would, thou didst ;

“So half my Egypt were submerg'd.” MALONE.

<sup>5</sup> ——*to Egypt :*] To me, the Queen of Egypt. JOHNSON.

<sup>6</sup> ——*Herculean Roman*—] Antony traced his descent from Anton, a son of Hercules. STEEVENS.

Sir, you and I have lov'd,—but there's not it ;  
 That you know well : Something it is I would,—  
 O, my oblivion is a very Antony,  
 And I am all forgotten.<sup>7</sup>

*ANT.* But that your royalty  
 Holds idleness your subject, I should take you  
 For idleness itself.<sup>8</sup>

<sup>7</sup> *O, my oblivion is a very Antony,  
 And I am all forgotten.*] Cleopatra has something to say,  
 which seems to be suppressed by sorrow ; and after many at-  
 tempts to produce her meaning, she cries out : *O, this oblivious  
 memory of mine is as false and treacherous to me as Antony is,  
 and I forget every thing.* *Oblivion*, I believe, is boldly used  
 for a memory apt to be deceitful.

If too much latitude be taken in this explanation, we might  
 with little violence read, as Mr. Edwards has proposed in his  
 MS. notes :

*Oh me ! oblivion is a very Antony, &c.* STEEVENS.

Perhaps nothing more is necessary here than a change of punctu-  
 ation ; *O my !* being still an exclamation frequently used in  
 the West of England. HENLEY.

*Oh my !* in the provincial sense of it, is only an imperfect ex-  
 clamation of—*Oh my God !* The decent exclamer always stops  
 before the sacred name is pronounced. Could such an exclamation  
 therefore have been uttered by the Pagan Cleopatra ?

STEEVENS.

The sense of the passage appears to me to be this : “ O, my  
 oblivion, as if it were another Antony, possesses me so entirely,  
 that I quite forget myself.” M. MASON.

I have not the smallest doubt that Mr. Steevens's explanation  
 of this passage is just. Dr. Johnson says, that “ it was her  
 memory, not her oblivion, that like Antony, was forgetting and  
 deserting her.” It certainly was ; it was her *oblivious memory*,  
 as Mr. Steevens has well interpreted it ; and the licence is much  
 in our author's manner. MALONE.

<sup>8</sup> *But that your royalty,  
 Holds idleness your subject, I should take you  
 For idleness itself.*] i. e. But that your charms hold me,  
 who am the greatest fool on earth, in chains, I should have ad-  
 judged you to be the greatest. That this is the sense is shown  
 by her answer :

*CLEO.* 'Tis sweating labour,  
To bear such idleness so near the heart  
As Cleopatra this. But, sir, forgive me;  
Since my becoming kill me,<sup>9</sup> when they do not  
Eye well to you: Your honour calls you hence;  
Therefore be deaf to my unpitied folly,  
And all the gods go with you! upon your sword  
Sit laurel'd victory!<sup>1</sup> and smooth success  
Be strew'd before your feet!

*'Tis sweating labour,  
To bear such idleness so near the heart,  
As Cleopatra this.—* WARBURTON.

Dr. Warburton's explanation is a very coarse one. The sense may be:—But that your queenship chooses idleness for the subject of your conversation, I should take you for idleness itself. So Webster, (who was often a close imitator of Shakspeare,) in his *Vittoria Corombona*, 1612:

“ — how idle am I

“ To question my own idleness!”

Or an antithesis may be designed between *royalty* and *subject*.—But that I know you to be a queen, and that your royalty holds idleness in subjection to you, exalting you far above its influence, I should suppose you to be the very genius of idleness itself. STEEVENS.

Mr. Steevens's latter interpretation is, I think, nearer the truth. But perhaps *your subject* rather means, whom being in subjection to you, you can command at pleasure, “to do your bidding,” to assume the airs of coquetry, &c. Were not this coquet one of your attendants, I should suppose you yourself were this capricious being. MALONE.

<sup>9</sup> *Since my becoming kill me,*] There is somewhat of obscurity in this expression. In the first scene of the play Antony had called her—

“ — wrangling queen,

“ Whom every thing becomes.”

It is to this, perhaps, that she alludes. Or she may mean—That conduct which, in my own *opinion*, becomes me, as often as it appears ungraceful to you, is a shock to my sensibility.

STEEVENS.

<sup>1</sup> — laurel'd victory!] Thus the second folio. The inaccurate predecessor of it—*laurel victory*. STEEVENS.



*ANT.* Let us go. Come;  
 Our separation so abides, and flies,  
 That thou, residing here,<sup>2</sup> go'st yet with me,  
 And I, hence fleeting, here remain with thee.  
 Away. [*Exeunt.*]

## SCENE IV.

Rome. *An Apartment in Cæsar's House.*

*Enter OCTAVIUS CÆSAR, LEPIDUS, and Attendants.*

*CÆS.* You may see, Lepidus, and henceforth  
 know,  
 It is not Cæsar's natural vice to hate  
 One great competitor:<sup>3</sup> From Alexandria  
 This is the news; He fishes, drinks, and wastes

<sup>2</sup> *That thou, residing here, &c.*] This conceit might have been suggested by the following passage in Sidney's *Arcadia*, Book I:

“She went they staid; or, rightly for to say,

“She staid with them, they went in thought with her.”

Thus also, in *The Mercator* of Plautus: “Si domi sum, foris est animus; sin foris sum, animus domi est.” STEEVENS.

<sup>3</sup> One great competitor:] Perhaps—*Our* great competitor.

JOHNSON.

Johnson is certainly right in his conjecture that we ought to read—“*Our* great competitor,” as this speech is addressed to Lepidus, his partner in the empire. *Competitor* means here, as it does wherever the word occurs in Shakspeare, *associate* or *partner*. So Menas says:

“These three world-sharers, these *competitors*,

“Are in thy vessel.”

And again, Cæsar, speaking of Antony, says—

“That thou, my brother, my *competitor*,

“In top of all design, my mate in empire.”

M. MASON.



OCTAVIUS CÆSAR.

*Antony and Cleopatra.*

*From a Coin in D. Hunter's Museum.*



The lamps of night in revel : is not more manlike  
Than Cleopatra ; nor the queen Ptolemy  
More womanly than he : hardly gave audience, or  
Vouchsaf'd to think he had partners :<sup>4</sup> You shall  
find there

A man, who is the abstract of all faults  
That all men follow.

LEP. I must not think, there are  
Evils enough to darken all his goodness :  
His faults, in him, seem as the spots of heaven,  
More fiery by night's blackness ;<sup>5</sup> hereditary,

<sup>4</sup> ——— or

*Vouchsaf'd to think he had partners :*] The irregularity of metre in the first of these lines induces me to suppose the second originally and elliptically stood thus :

*Or vouchsaf'd think he had partners &c.*

So, in *Cymbeline*, Act II. sc. ii :

“ Will force him think I have pick'd the lock ” &c.  
not to think. STEEVENS.

<sup>5</sup> ——— as the spots of heaven,

*More fiery by night's blackness ;*] If by spots are meant stars, as night has no other fiery spots, the comparison is forced and harsh, stars having been always supposed to beautify the night ; nor do I comprehend what there is in the counterpart of this simile, which answers to night's blackness. Hammer reads :

——— spots on ermine,

Or fires, by night's blackness. JOHNSON.

The meaning seems to be—As the stars or spots of heaven are not obscured, but rather rendered more bright, by the blackness of the night, so neither is the goodness of Antony eclipsed by his evil qualities, but, on the contrary, his faults seem enlarged and aggravated by his virtues.

That which answers to the *blackness of the night*, in the counterpart of the simile, is *Antony's goodness*. His goodness is a ground which gives a relief to his faults, and makes them stand out more prominent and conspicuous.

It is objected, that stars rather beautify than deform the night. But the poet considers them here only with respect to their *prominence and splendour*. It is sufficient for him that their

Rather than purchas'd ;<sup>6</sup> what he cannot change,  
Than what he chooses.

*CÆs.* You are too indulgent : Let us grant, it is  
not  
Amis to tumble on the bed of Ptolemy ;  
To give a kingdom for a mirth ; to fit  
And keep the turn of tippling with a slave ;  
To reel the streets at noon, and stand the buffet  
With knaves that smell of sweat : say, this becomes  
him,  
(As his composure must be rare indeed,  
Whom these things cannot blemish,') yet must An-  
tony

scintillations appear stronger in consequence of darkness, as jewels are more resplendent on a black ground than on any other.—That the *prominence* and *splendour* of the stars were alone in Shakspeare's contemplation, appears from a passage in *Hamlet*, where a similar thought is less equivocally expressed :

“ Your skill shall, like a star i' the darkest night,

“ *Stick fiery off*’ indeed.”

A kindred thought occurs in *King Henry V* :

“ — though the truth of it stands off as gross

“ As black from white, my eye will scarcely see it.”

Again, in *King Henry IV*. P. I :

“ And like bright metal on a fullen ground,

“ My reformation, glittering o'er my fault,

“ Shall show more goodly, and attract more eyes,

“ Than that which hath no foil to set it off.” MALONE.

See *Hamlet*, Act V. sc. ii. STEEVENS.

<sup>6</sup> — *purchas'd* ;] Procured by his own fault or endeavour.  
JOHNSON.

<sup>7</sup> — *say, this becomes him,*

(As his composure must be rare indeed,

Whom these things cannot blemish,)] This seems inconse-  
quent. I read :

And his composure &c.

Grant that this becomes him, and if it can become him, he  
must have in him something very uncommon, yet, &c.

JOHNSON.

Though the construction of this passage, as Dr. Johnson ob-



No way excuse his foils,<sup>8</sup> when we do bear  
So great weight in his lightness.<sup>9</sup> If he fill'd

serves, appears harsh, there is, I believe, no corruption. In *As you like it* we meet with the same kind of phraseology :

“ ——— what though you *have* beauty,

“ (*As* by my faith I see no more in you

“ Than without candle may go dark to bed,) ”

“ Must you therefore be proud and pitiless ? ”

See Vol. VIII. p. 130, n. 6. MALONE.

\* *No way excuse his foils,*] The old copy has—*foils*. For the emendation now made I am answerable. In the MSS. of our author's time *f* and *f* are often undistinguishable, and no two letters are so often confounded at the press. Shakspeare has so regularly used this word in the sense required here, that there cannot, I imagine, be the smallest doubt of the justness of this emendation. So, in *Hamlet* :

“ ——— and no *foil*, nor cautel, doth besmirch

“ The virtue of his will.”

Again, in *Love's Labour's Lost* :

“ The only *foil* of his fair virtue's gloss.”

Again, in *Measure for Measure* :

“ Who is as free from touch or *foil* with her,

“ As she from one ungot.”

Again, *ibid* :

“ My *unfoil'd* name, the austereness of my life.”

Again, in *King Henry IV.* P. II :

“ For all the *foil* of the achievement goes

“ With me into the earth.”

In the last Act of the play before us we find an expression nearly synonymous :

“ ——— His *taints* and honours

“ Wag'd equal in him.”

Again, in Act II. sc. iii :

“ Read not my *blemishes* in the world's reports.”

MALONE.

If *foils* be inadmissible, (which I question,) we might read—*fails*. In *The Winter's Tale* we meet with this substantive, which signifies omission, or non-performance :

“ Mark, and perform it. See'st thou ? for the *fail*

“ Of any point in't, shall not only be

“ Death to thyself,” &c.

Yet, on the whole, I prefer Mr. Malone's conjecture.

STEEVENS.

<sup>9</sup> *So great weight in his lightness.*] The word *light* is one

His vacancy with his voluptuousness,  
 Full surfeits, and the dryness of his bones,  
 Call on him for't:<sup>1</sup> but, to confound such time,<sup>2</sup>  
 That drums him from his sport, and speaks as loud  
 As his own state, and ours,—'tis to be chid  
 As we rate boys; who, being mature in knowledge,<sup>3</sup>  
 Pawn their experience to their present pleasure,  
 And so rebel to judgment.

*Enter a Messenger.*

LEP. Here's more news.

MESS. Thy biddings have been done; and every  
 hour,  
 Most noble Cæsar, shalt thou have report  
 How 'tis abroad. Pompey is strong at sea;  
 And it appears, he is belov'd of those  
 That only have fear'd Cæsar:<sup>4</sup> to the ports

of Shakspeare's favourite play-things. The sense is—His trifling levity throws so much burden upon us. JOHNSON.

<sup>1</sup> *Call on him for't:] Call on him, is, visit him.* Says Cæsar—If Antony followed his debaucheries at a time of leisure, I should leave him to be punished by their natural consequences, by *surfeits and dry bones.* JOHNSON.

<sup>2</sup> — *to confound such time,]* See p. 10, n. 7. MALONE.

<sup>3</sup> — *boys; who, being mature in knowledge,]* For this Hanmer, who thought the *maturity* of a *boy* an inconsistent idea, has put:

— *who, immature in knowledge:*

but the words *experience and judgment* require that we read *mature*: though Dr. Warburton has received the emendation. By *boys mature in knowledge*, are meant, *boys old enough to know their duty.* JOHNSON.

<sup>4</sup> *That only have fear'd Cæsar:]* Those whom not *love* but *fear* made adherents to Cæsar, now show their affection for Pompey. JOHNSON.

The discontents repair,<sup>5</sup> and men's reports  
Give him much wrong'd.

CÆS. I should have known no less :—  
It hath been taught us from the primal state,  
That he, which is, was wish'd, until he were ;  
And the ebb'd man, ne'er lov'd, till ne'er worth love,  
Comes dear'd, by being lack'd.<sup>6</sup> This common body,  
Like a vagabond flag upon the stream,  
Goes to, and back, lackeying the varying tide,  
To rot itself<sup>7</sup> with motion.<sup>8</sup>

<sup>5</sup> *The discontents repair,*] That is, the *malecontents*. So, in *King Henry IV.* P. I :

“ — that may please the eye

“ Of fickle changelings and poor *discontents*.”

See Vol. XI. p. 403, n. 4. MALONE.

<sup>6</sup> — he, which is, was wish'd, until he were ;  
And the ebb'd man, ne'er lov'd, till ne'er worth love,

Comes dear'd, by being lack'd.] [Old copy—*fear'd*.] Let us examine the sense of this [as it stood] in plain prose. *The earliest histories inform us, that the man in supreme command was always wish'd to gain that command, till he had obtain'd it. And he, whom the multitude has contentedly seen in a low condition, when he begins to be wanted by them, becomes to be fear'd by them.* But do the multitude fear a man because they want him? Certainly, we must read :

*Comes dear'd, by being lack'd.*

i. e. endear'd, a favourite to them. Besides, the context requires this reading ; for it was not fear, but love, that made the people flock to young Pompey, and what occasioned this reflection. So, in *Coriolanus* :

“ I shall be lov'd, when I am lack'd.” WARBURTON.

The correction was made in Theobald's edition, to whom it was communicated by Dr. Warburton. Something, however, is yet wanting. What is the meaning of—“ ne'er lov'd till ne'er worth love?” I suppose that the second *ne'er* was inadvertently repeated at the press, and that we should read—till *not* worth love. MALONE.

<sup>7</sup> — rot itself—] The word—*itself*, is, I believe, an interpolation, being wholly useless to the sense, and injurious to the measure. STEEVENS.

MESS. Cæsar, I bring thee word,  
Menecrates and Menas, famous pirates,  
Make the sea serve them; which they ear<sup>9</sup> and  
wound  
With keels of every kind: Many hot inroads  
They make in Italy; the borders maritime

<sup>8</sup> *Goes to, and back, lackeying the varying tide,  
To rot itself with motion.*] [Old copy—*lashing.*] But how  
can a flag, or rush, floating upon a stream, and that has no mo-  
tion but what the fluctuation of the water gives it, be said to lash  
the tide? This is making a scourge of a weak ineffective thing,  
and giving it an active violence in its own power. 'Tis true,  
there is no sense in the old reading; but the addition of a single  
letter will not only give us good sense, but the genuine word of  
our author into the bargain:

—*lackeying the varying tide,*  
i. e. floating backwards and forwards with the variation of the  
tide, like a page, or *lackey*, at his master's heels. THEOBALD.

Theobald's conjecture may be supported by a passage in the  
fifth Book of Chapman's translation of Homer's *Odyssey*:

"—who would willingly  
" *Lucky* along so vast a lake of brine?"  
Again, in his version of the 24th *Iliad*:  
"My guide to Argos either ship'd or *lackying* by thy  
side."

Again, in the Prologue to the second part of *Antonio and  
Melinda*, 1602:

"O that our power  
" Could *lacky* or keep pace with our desires!"  
Again, in *The whole magnificent Entertainment given to King  
James, Queen Anne his Wife, &c. March 15, 1603*, by Thomas  
Decker, 4to. 1604: "The minutes (that *lackey* the heeles of  
time) run not faster away than do our joyes."

Perhaps another messenger should be noted here, as entering  
with fresh news. STEEVENS.

<sup>9</sup> —*which they ear*—] To ear, is to plough; a common  
metaphor. JOHNSON.

To ear, is not, however, at this time, a common word. I  
meet with it again in Turberville's *Falconry*, 1575:

"—because I have a larger field to ear."  
See also Vol. VIII. p. 237, n. 9. STEEVENS.

Lack blood to think on't,<sup>1</sup> and flush youth<sup>2</sup> revolt:  
 No vessel can peep forth, but 'tis as soon  
 Taken as seen; for Pompey's name strikes more,  
 Than could his war resisted.

*Cæs.*

Antony,

Leave thy lascivious wassals.<sup>3</sup> When thou once  
 Wast beaten from Modena, where thou slew'st  
 Hirtius and Pansa, consuls, at thy heel  
 Did famine follow; whom thou fought'st against,  
 Though daintily brought up, with patience more  
 Than savages could suffer: Thou didst drink  
 The stale of horses,<sup>4</sup> and the gilded puddle<sup>5</sup>  
 Which beasts would cough at: thy palate then did  
 deign

The roughest berry on the rudest hedge;  
 Yea, like the stag, when snow the pasture sheets,  
 The barks of trees thou browsed'st; on the Alps  
 It is reported, thou didst eat strange flesh,  
 Which some did die to look on: And all this

<sup>1</sup> *Lack blood to think on't,*] Turn pale at the thought of it.

JOHNSON.

<sup>2</sup> — *and flush youth*—] *Flush* youth is youth ripened to manhood; *youth* whose blood is at the flow. So, in *Timon of Athens*:

“Now the time is *flush*,—.” STEEVENS.

<sup>3</sup> — *thy lascivious wassals*.] *Wassel* is here put for intemperance in general. For a more particular account of the word, see *Macbeth*, Vol. X. p. 88, n. 4. The old copy, however, reads—*vassails*. STEEVENS.

*Vassals* is, without question, the true reading. HENLEY.

<sup>4</sup> — *Thou didst drink*

*The stale of horses*,] All these circumstances of Antony's distress, are taken literally from Plutarch. STEEVENS.

<sup>5</sup> — *gilded puddle*—] There is frequently observable on the surface of stagnant pools that have remained long undisturbed, a reddish gold coloured slime: to this appearance the poet here refers. HENLEY.



(It wounds thine honour, that I speak it now,)  
Was borne so like a soldier, that thy cheek  
So much as lank'd not.

LEP.

It is pity of him.

CES. Let his shames quickly  
Drive him to Rome: 'Tis time we twain<sup>6</sup>  
Did show ourselves i' the field; and, to that end,  
Assemble we immediate council:<sup>7</sup> Pompey

<sup>6</sup> *Drive him to Rome: 'Tis time we twain &c.*] The defect of the metre induces me to believe that some word has been inadvertently omitted. Perhaps our author wrote:

*Drive him to Rome disgrac'd: 'Tis time we twain &c.*

So, in Act III. sc. xi:

“ ——— So she

“ From Egypt *drive* her all-disgraced friend.”

MALONE.

I had rather perfect this defective line, by the insertion of an adverb which is frequently used by our author, and only enforces what he apparently designed to say, than by the introduction of an epitaph which he might not have chosen. I would therefore read:

—— ‘Tis time indeed *we twain*

*Did show ourselves &c.* STEEVENS.

<sup>7</sup> *Assemble we immediate council:*] [Old copy—*assemble me.*] Shakspeare frequently uses this kind of phraseology, but I do not recollect any instance where he has introduced it in solemn dialogue, where one equal is speaking to another. Perhaps therefore the correction made by the editor of the second folio is right: *Assemble we &c.* So, afterwards:

“ ——— Haste *we* for it:

“ Yet, ere we put ourselves in arms, despatch *we*,” &c.

Since this note was written, I have observed the same phraseology used by our poet in grave dialogues. See *Troilus* and *Cressida*, Act III. sc. iii:

“ ——— A strange fellow here

“ *Writes me*, that man, however dearly parted,” &c.

MALONE.

I adhere to the reading of the second folio. Thus, in *King Henry IV.* P. II. King Henry V. says:

“ Now call *we* our high court of parliament.”

STEEVENS.

Thrives in our idleness

*LEP.* To-morrow, Cæsar,  
I shall be furnish'd to inform you rightly  
Both what by sea and land I can be able,  
To 'front this present time.

*CÆS.* Till which encounter,  
It is my business too. Farewell.

*LEP.* Farewell, my lord: What you shall know  
mean time  
Of stirs abroad, I shall beseech you, sir,  
To let me be partaker.

*CÆS.* Doubt not, sir;  
I knew it for my bond.<sup>8</sup> [*Exeunt.*]

## SCENE V.

Alexandria. *A Room in the Palace.*

*Enter CLEOPATRA, CHARMIAN, IRAS, and  
MARDIAN.*

*CLEO.* Charmian,—

*CHAR.* Madam.

*CLEO.* Ha, ha!—

Give me to drink mandragora.<sup>9</sup>

<sup>8</sup> ——— *I knew it for my bond.*] That is, to be my bounden duty. M. MASON.

<sup>9</sup> ——— *mandragora.*] A plant of which the infusion was supposed to procure sleep. Shakspeare mentions it in *Othello*:

“Not poppy, nor *mandragora*,

“Nor all the drowsy syrups of the world,

“Shall ever med'cine thee to that sweet sleep—.”

JOHNSON.

CHAR. Why, madam?

CLEO. That I might sleep out this great gap of time,  
My Antony is away.

CHAR. You think of him  
Too much.

CLEO. O, treason!<sup>1</sup>

CHAR. Madam, I trust, not so.

CLEO. Thou, eunuch! Mardian!

MAR. What's your highness' pleasure?

CLEO. Not now to hear thee sing; I take no  
pleasure

In aught an eunuch has: 'Tis well for thee,  
That, being unfeminar'd, thy freer thoughts  
May not fly forth of Egypt. Hast thou affections?

MAR. Yes, gracious madam.

CLEO. Indeed?

MAR. Not in deed, madam; for I can do nothing  
But what in deed is honest to be done:

So, in Webster's *Dutchess of Malfy*, 1623:

"Come violent death,

"Serve for *mandragora*, and make me sleep."

STEEVENS.

Gerard, in his *Herbal*, says of the "*mandragoras*": "Dioscorides doth particularly set downe many faculties hereof, of which notwithstanding there be none proper unto it, save those that depend upon the drowtie and sleeping power thereof."

In Adlington's *Apuleius* (of which the epistle is dated 1565) reprinted 1639, 4to. bl. l. p. 187, Lib. X: "I gave him no poyson, but a doling drink of *mandragoras*, which is of such force, that it will cause any man to sleepe, as though he were dead." PERCY.

See also Pliny's *Natural History*, by Holland, 1601, and Plutarch's *Morals*, 1602, p. 19. RITSON.

<sup>1</sup> O, treason!] Old copy, coldly and unmetrically—

O, 'tis treason! STEEVENS.

Yet have I fierce affections, and think,  
What Venus did with Mars.

CLEO.

O Charmian,  
Where think'st thou he is now? Stands he, or sits he?  
Or does he walk? or is he on his horse?  
O happy horse, to bear the weight of Antony!  
Do bravely, horse! for wot'st thou whom thou  
mov'st?

The demi-Atlas of this earth, the arm  
And burgonet of men.<sup>2</sup>—He's speaking now,  
Or murmuring, *Where's my serpent of old Nile?*  
For so he calls me; Now I feed myself  
With most delicious poison:<sup>3</sup>—Think on me,  
That am with Phœbus' amorous pinches black,  
And wrinkled deep in time? Broad-fronted Cæsar,<sup>4</sup>  
When thou wast here above the ground, I was  
A morsel for a monarch: and great Pompey  
Would stand, and make his eyes grow in my brow;

<sup>2</sup> *And burgonet of men.*] A *burgonet* is a kind of *helmet*.  
So, in *King Henry VI*:

"This day I'll wear aloft my *burgonet*."

Again, in *The Birth of Merlin*, 1662:

"This, by the gods and my good sword, I'll set

"In bloody lines upon thy *burgonet*." STEEVENS.

<sup>3</sup> — *delicious poison*:] Hence, perhaps, Pope's *Eloisa*:

"Still drink *delicious poison* from thine eye."

STEEVENS.

<sup>4</sup> — *Broad-fronted Cæsar*,] Mr. Seward is of opinion,  
that the poet wrote—*bald-fronted Cæsar*. The compound epi-  
thet—*broad-fronted*, occurs, however, in the tenth Book of  
Chapman's version of the *Iliad*:

"——— a heifer most select,

"That never yet was tam'd with yoke, *broad-fronted*,  
one year old." STEEVENS.

—— *Broad-fronted*, in allusion to Cæsar's baldness.

HENLEY.

There would he anchor his aspect,<sup>5</sup> and die  
With looking on his life.

*Enter ALEXAS.*

*ALEX.* Sovereign of Egypt, hail !

*CLEO.* How much unlike art thou Mark Antony !  
Yet, coming from him, that great medicine hath  
With his tinct gilded thee.<sup>6</sup>—  
How goes it with my brave Mark Antony ?

*ALEX.* Last thing he did, dear queen,  
He kiss'd,—the last of many doubled kisses,—  
This orient pearl ;—His speech sticks in my heart.

*CLEO.* Mine ear must pluck it thence.

*ALEX.* Good friend, quoth he,  
Say, *the firm Roman to great Egypt sends*  
*This treasure of an oyster ; at whose foot*  
*To mend the petty present, I will piece*  
*Her opulent throne with kingdoms ; All the east,*

<sup>5</sup> — anchor his aspect,] So, in *Measure for Measure* :  
“ Whilst my invention, hearing not my tongue,  
“ Anchors on Isabel.” STEEVENS.

<sup>6</sup> — that great medicine hath  
*With his tinct gilded thee.*] Alluding to the philosopher's  
stone, which, by its touch, converts base metal into gold. The  
alchemists call the matter, whatever it be, by which they per-  
form transmutation, a *medicine*. JOHNSON.

Thus Chapman, in his *Shadow of Night*, 1594 :

“ O then, thou *great elixir* of all treasures.”

And on this passage he has the following note : “ The philoso-  
pher's stone, or *philosophica medicina*, is called the *great Elixir*,  
to which he here allude.” Thus, in *The Chanones Yemannes*  
*Tale* of Chaucer, Mr. Tyrwhitt's edit. v. 16,330 :

“ — the philosopher's stone,

“ *Elixir* cleped, we seken fast eche on.”

See Vol. IV. p. 169, n. 2. STEEVENS.



Say thou, *shall call her mistress.* So he nodded,  
And soberly did mount a termagant steed,<sup>7</sup>

<sup>7</sup> ——— termagant *steed*.] Old copy—*arm-gaunt*; i. e. his steed worn lean and thin by much service in war. So, Fairfax:  
“His *stall-worn* steed the champion stout bestrode.”

WARBURTON.

On this note Mr. Edwards has been very lavish of his pleasantries, and indeed has justly censured the misquotation of *stall-worn*, for *stall-worth*, which means *strong*, but makes no attempt to explain the word in the play. Mr. Seward, in his preface to Beaumont and Fletcher, has very elaborately endeavoured to prove, that an *arm-gaunt* steed is a steed with *lean shoulders*. *Arm* is the Teutonic word for *want*, or *poverty*. *Arm-gaunt* may be therefore an old word, signifying, *lean for want*, ill fed. Edwards's observation, that a worn-out horse is not proper for Atlas to mount in battle, is impertinent; the horse here mentioned seems to be a post-horse, rather than a war-horse. Yet as *arm-gaunt* seems not intended to imply any defect, it perhaps means, a horse so slender that a man might clasp him, and therefore formed for expedition. Hammer reads:

——— *arm-girt steed*. JOHNSON.

On this passage, which I believe to be corrupt, I have nothing satisfactory to propose. It is clear, that whatever epithet was used, it was intended as descriptive of a beautiful horse, such (we may presume) as our author has described in his *Venus and Adonis*.

Dr. Johnson must have looked into some early edition of Mr. Edwards's book, for in his *seventh* edition he has this note: “I have sometimes thought, that the meaning may possibly be, *thin-shoulder'd*, by a strange composition of Latin and English:—*gaunt* quoad *armos*.” MALONE.

I suppose there must be some error in the passage, and should amend it by reading:

*And soberly did mount a termagant steed,  
That neigh'd &c.*

*Termagant* means *furious*. So Douglas, in *Henry IV.* is called the *termagant* Scot, an epithet that agrees well with the steed's neighing so high. Besides, by saying that Antony mounted composedly a horse of such mettle, Alexas presents Cleopatra with a flattering image of her hero, which his mounting slowly a jaded post-horse, would not have done. M. MASON.

Who neigh'd so high, that what I would have spoke  
Was beastly dumb'd by him.<sup>8</sup>

CLEO. What, was he sad, or merry?

ALEX. Like to the time o'the year between the  
extremes

Of hot and cold; he was nor sad, nor merry.

CLEO. O well-divided disposition!—Note him,  
Note him, good Charinian, 'tis the man; but note  
him:

He was not sad; for he would shine on those  
That make their looks by his: he was not merry;  
Which seem'd to tell them, his remembrance lay

When I first met with Mr. Maſon's conjecture, I own I was startled at its boldneſs; but that I have ſince been reconciled to it, its appearance in the preſent text of Shakeſpeare will ſufficiently prove.

It ought to be obſerved, in defence of this emendation, that the word *termagaunt* originally the proper name of a clamorous Saracenic deity) did not, without paſſing through ſeveral gradations of meaning, become appropriated (as at preſent) to a turbulent female. I may add, that the ſobriety diſplayed by Antony in mounting a ſteed of temper ſo oppoſite, reminds us of a ſimilar contraſt in Addiſon's celebrated compariſon of the Angel:

“ *Calm and ſerene he drives the furious blaſt.*”

Let the critick who can furniſh a conjecture nearer than *termagaunt* to the traces of the old reading *arm-gaunt*, or can make any change productive of ſenſe more appoſite and commodious, diſplace Mr. M. Maſon's amendment, which, in my opinion, is to be numbered among the *feliciter audentia* of criticiſm, and meets at leaſt with my own unequivocal approbation.

STEEVENS.

<sup>8</sup> *Was beaſtly dumb'd by him.*] The old copy has *dumbe*. The correction was made by Mr. Theobald. “Alexas means (ſays he) the horſe made ſuch a neighing, that if he had ſpoke, he could not have been heard.” MALONE.

The verb which Mr. Theobald would introduce, is found in *Pericles, Prince of Tyre*. 1600:

“Deep clerks ſhe *dumts*” &c. STEEVENS.

In Egypt with his joy : but between both :  
 O heavenly mingle !—Be'st thou sad, or merry,  
 The violence of either thee becomes ;  
 So does it no man else.—Met'st thou my posts ?

*ALEX.* Ay, madam, twenty several messengers :  
 Why do you send so thick ?<sup>2</sup>

*CLEO.* Who's born that day  
 When I forget to send to Antony,  
 Shall die a beggar.—Ink and paper, Charmian.—  
 Welcome, my good Alexas.—Did I, Charmian,  
 Ever love Cæsar so ?

*CHAR.* O that brave Cæsar !

*CLEO.* Be chok'd with such another emphasis !  
 Say, the brave Antony.

*CHAR.* The valiant Cæsar !

*CLEO.* By Isis, I will give thee bloody teeth,  
 If thou with Cæsar paragon again  
 My man of men.

*CHAR.* By your most gracious pardon,  
 I sing but after you.

*CLEO.* My fallad days ;  
 When I was green in judgment :—Cold in blood,  
 To say, as I said then !<sup>1</sup>—But, come, away :  
 Get me ink and paper : he shall have every day  
 A several greeting, or I'll unpeople Egypt.<sup>2</sup>

[*Exeunt.*

<sup>2</sup> ———so thick?] i. e. in such quick succession. So, in *Macbeth* :

“ ——— As *thick* as tale,

“ Came post with post,—.”

See Vol. X. p. 44, n. 3. STEEVENS.

<sup>1</sup> *My fallad days ;*

*When I was green in judgment :—Cold in blood,*

*To say, as I said then !]* *Cold in blood*, is an upbraiding

## ACT II. SCENE I.

Messina. *A Room in Pompey's House.*

*Enter POMPEY, MENECRATES, and MENAS.*<sup>3</sup>

POM. If the great gods be just, they shall assist  
The deeds of justest men.

MENE. Know, worthy Pompey,  
That what they do delay, they not deny.

POM. Whiles we are suitors to their throne, de-  
cays  
The thing we sue for.<sup>4</sup>

MENE. We, ignorant of ourselves,

expostulation to her maid. *Those, says she, were my fallad days, when I was green in judgment; but your blood is as cold as my judgment, if you have the same opinion of things now as I had then.* WARBURTON.

<sup>2</sup> ——— *unpeople Egypt.]* By sending out messengers.

JOHNSON.

<sup>3</sup> The persons are so named in the first edition; but I know not why Menecrates appears; Menas can do all without him.

JOHNSON.

All the speeches in this scene that are not spoken by Pompey and Varrus, are marked in the old copy, *Mene*, which must stand for *Menecrates*. The course of the dialogue shows that some of them at least belong to Menas; and accordingly they are to him attributed in the modern editions; or, rather, a syllable [*Men.*] has been prefixed, that will serve equally to denote the one or the other of these personages. I have given the first two speeches to Menecrates, and the rest to Menas. It is a matter of little consequence. MALONE.

<sup>4</sup> *Whiles we are suitors to their throne, decays*

*The thing we sue for.]* The meaning is, *While we are praying, the thing for which we pray* is losing its value.

JOHNSON.

Beg often our own harms, which the wise powers  
Deny us for our good ; so find we profit,  
By losing of our prayers.

POM.

I shall do well :

The people love me, and the sea is mine ;  
My power's a crescent,<sup>5</sup> and my auguring hope  
Says, it will come to the full. Mark Antony  
In Egypt sits at dinner, and will make  
No wars without doors : Cæsar gets money, where  
He loses hearts : Lepidus flatters both,  
Of both is flatter'd ; but he neither loves,  
Nor either cares for him.

MEN.

Cæsar and Lepidus

Are in the field ; a mighty firength they carry.

POM. Where have you this ? 'tis false.

MEN.

From Silvius, sir.

POM. He dreams ; I know, they are in Rome together,

Looking for Antony : But all charms<sup>6</sup> of love  
Salt Cleopatra, soften thy wan'd lip !<sup>7</sup>

<sup>5</sup> *My power's a crescent, &c.*] In old editions :

*My powers are crescent, and my auguring hope  
Says it will come to the full.*

What does the relative *it* belong to ? It cannot in *sensè* relate to *hope*, nor in *concord* to *powers*. The poet's allusion is to the *moon* ; and Pompey would say, he is yet but a half moon, or *crescent* ; but his hopes tell him, that crescent will come to a *full orb*. THEOBALD.

<sup>6</sup> — *charms*—] Old copy—the charms—. The article is here omitted, on account of metre. STEEVENS.

<sup>7</sup> — *thy wan'd lip* !] In the old edition it is—

— *thy wand lip* !

Perhaps, for *fond* lip, or *warm* lip, says Dr. Johnson. *Wand*, if it stand, is either a corruption of *wan*, the adjective, or a contraction of *wanned*, or *made wan*, a participle. So, in *Hamlet* :

“ That, from her working, all his visage *wan'd*.”



Let witchcraft join with beauty, lust with both !  
 Tie up the libertine in a field of feasts,  
 Keep his brain fuming ; Epicúrean cooks,  
 Sharpen with cloyless sauce his appetite ;  
 That sleep and feeding may prorogue his honour,  
 Even till a Lethe'd dulness.<sup>8</sup>—How now Varrius ?

Again, in Beaumont and Fletcher's *Queen of Corinth* :

“ Now you look *wan* and pale ; *lips'* ghosts you are.”

Again, in Marston's *Antonio and Mellida* :

“ ——— a cheek

“ Not as yet *wan'd*.”

Or perhaps *waned* lip, i. e. decreased, like the moon, in its beauty. So, in *The Tragedy of Mariam*, 1613 :

“ And Cleopatra then to seek had been

“ So firm a lover of her *wained* face.”

Again, in *The Skynner's Play*, among the Chester collection of *Mysteries*, MS. Harl. 1013, p. 152 :

“ O blessed be thou ever and aye ;

“ Now *wayned* is all my woo.”

Yet this expression of Pompey's, perhaps, after all, implies a wish only, that every charm of love may confer additional softness on the lips of Cleopatra : i. e. that her beauty may improve to the ruin of her lover : or, as Mr. Ritson expresses the same idea, that “ her *lip*, which was become *pale* and *dry* with *age*, may recover the *colour* and *softness* of her *fallad* days.” The epithet *wan* might indeed have been added, only to show the speaker's private contempt of it. It may be remarked, that the lips of Africans and Asiatics are paler than those of European nations. STEEVENS.

Shakspeare's orthography [or that of his ignorant publishers] often adds a *d* at the end of a word. Thus, *vile* is (in the old editions) every where spelt *vild*. *Laund* is given instead of *lawn* : why not therefore *wan'd* for *wan* here ?

If this however should not be accepted, suppose we read with the addition only of an apostrophe, *wan'd* ; i. e. *waned*, declined, gone off from its perfection ; comparing Cleopatra's beauty to the moon past the full. PERCY.

<sup>8</sup> *That sleep and feeding may prorogue his honour,  
 Even till a Lethe'd dulness.*] I suspect our author wrote :  
*That sleep and feeding may prorogue his hour, &c.*

*Enter VARRIUS.*

*VAR.* This is most certain that I shall deliver:  
Mark Antony is every hour in Rome  
Expected; since he went from Egypt, 'tis  
A space for further travel.<sup>9</sup>

*POM.* I could have given<sup>1</sup> less matter

So, in *Timon of Athens*:

"——let not that part of nature,  
"Which my lord paid for, be of any power  
"To expel sickness, but *prolong his hour*."

The words *honour* and *hour* have been more than once confounded in these plays. What Pompey seems to wish is, that Antony should still *remain* with Cleopatra, totally forgetful of every other object.

"To prorogue his *honour*," does not convey to me at least any precise notion. If, however, there be no corruption, I suppose Pompey means to wish, that sleep and feasting may prorogue to so distant a day all thoughts of fame and military achievement, that they may totally slide from Antony's mind.

MALONE.

*Even till a Lethe'd dulness.*] i. e. *to a Lethe'd dulness.* That *till* was sometimes used instead of *to*, may be ascertained from the following passage in Chapman's version of the eighteenth *Iliad*:

"They all ascended, two and two; and trod the honor'd shore

"*Till* where the fleet of myrmidons, drawn up in heaps, it bore."

Again, in *Candlemas Day*, 1512, p. 13:

"Thy lurdeyn, take hed what I sey the *tyll*."

To *prorogue his honour*, &c. undoubtedly means, *to delay his sense of honour from exerting itself till he is become habitually sluggish.* STEEVENS.

<sup>9</sup> ——*since he went from Egypt, 'tis*

*A space for further travel.*] i. e. since he quitted Egypt, a space of time has elapsed in which a longer journey might have been performed than from Egypt to Rome. STEEVENS.

<sup>1</sup> *I could have given &c.*] I cannot help supposing, on account of the present irregularity of metre, that the name of

A better ear.—Menas, I did not think,  
 This amorous surfeiter would have don'd his helm<sup>2</sup>  
 For such a petty war : his soldierſhip  
 Is twice the other twain : But let us rear  
 The higher our opinion, that our ſtirring  
 Can from the lap of Egypt's widow<sup>3</sup> pluck  
 The ne'er luſt-wearied Antony.

MEN. I cannot hope,<sup>4</sup>  
 Cæſar and Antony ſhall well greet together :  
 His wife, that's dead, did treſpaſſes to Cæſar ;  
 His brother warr'd upon him ;<sup>5</sup> although, I think,  
 Not mov'd by Antony.

POM. I know not, Menas,  
 How leſſer enmities may give way to greater.  
 Were't not that we ſtand up againſt them all,

*Menas* is an interpolation, and that the paſſage originally ſtood as follows :

Pom. I could have given  
 Leſſe matter better ear.—I did not think.— STEEVENS.

<sup>2</sup> ——— *would have don'd his helm* —] To *don* is to *do on*, to put on. So, in Webſter's *Dutcheſs of Malfy*, 1623 :

“ Call upon our dame aloud,

“ Bid her quickly *don* her ſhrowd.” STEEVENS.

<sup>3</sup> ——— *Egypt's widow* —] Julius Cæſar had married her to young Ptolemy, who was afterwards drowned. STEEVENS.

<sup>4</sup> *I cannot hope, &c.*] Mr. Tyrwhitt, the judicious editor of *The Canterbury Tales* of Chaucer, in five vols. 8vo. 1775, &c. obſerves, that to *hope*, on this occaſion, means to *expect*. So, in *The Reve's Tale*, v. 4027 :

“ Our manciple I *hope* he wol be ded.” STEEVENS.

<sup>5</sup> ——— *warr'd upon him* ;] The old copy has—*wan'd*. The emendation, which was made by the editor of the ſecond folio, is ſupported by a paſſage in the next ſcene, in which Cæſar ſays to Antony :

“ ——— your wife and brother

“ Made *wars* upon me.” MALONE.

'Twere pregnant they should square<sup>6</sup> between themselves;

For they have entertained cause enough  
To draw their swords: but how the fear of us  
May cement their divisions, and bind up  
The petty difference, we yet not know.  
Be it as our gods will have it! It only stands  
Our lives upon,<sup>7</sup> to use our strongest hands.  
Come, Menas.

[*Exeunt.*<sup>8</sup>

<sup>6</sup> ——— *square* —] That is, *quarrel*. So, in *The Shoemaker's Holiday, or the gentle Craft*, 1600:

"What? *square* they, master Scott?"

"—— Sir, no doubt:

"Lovers are quickly in, and quickly out." STEEVENS.

See Vol. IV. p. 346, n. 2. MALONE.

<sup>7</sup> ——— *It only stands*

*Our lives upon, &c.*] i. e. to exert our utmost force, is the only *consequential* way of securing our lives.

So, in *King Richard III*:

"—— 'for it *stands me much upon*

"To stop all hopes." &c.

i. e. is of the utmost consequence to me. See Vol. XIV. p. 437, n. 3. STEEVENS.

<sup>8</sup> This play is not divided into Acts by the author or first editors, and therefore the present division may be altered at pleasure. I think the first Act may be commodiously continued to this place, and the second Act opened with the interview of the chief persons, and a change of the state of action. Yet it must be confessed that it is of small importance, where these unconnected and desultory scenes are interrupted. JOHNSON.

## SCENE II.

Rome. *A Room in the House of Lepidus.*

*Enter ENOBARBUS and LEPIDUS.*

*LEP.* Good Enobarbus, 'tis a worthy deed,  
And shall become you well, to entreat your captain  
To soft and gentle speech.

*ENO.* I shall entreat him  
To answer like himself: if Cæsar move him,  
Let Antony look over Cæsar's head,  
And speak as loud as Mars. By Jupiter,  
Were I the wearer of Antonius' beard,  
I would not shave to-day.<sup>9</sup>

*LEP.* 'Tis not a time  
For private stomaching.

*ENO.* Every time  
Serves for the matter that is then born in it.

*LEP.* But small to greater matters must give way.

*ENO.* Not if the small come first.

*LEP.* Your speech is passion:  
But, pray you, stir no embers up. Here comes  
The noble Antony.

<sup>9</sup> *Were I the wearer of Antonius' beard,  
I would not shave to-day.]* I believe he means, *I would  
meet him undressed, without show of respect.* JOHNSON.

Plutarch mentions that Antony, "after the overthrow he had  
at Modena, suffered his beard to grow at length, and never clipt  
it, that it was marvellous long." Perhaps this circumstance was  
in Shakspeare's thoughts. MALONE.





M.ÆMIL. LEPIDUS.

*Julius Cæsar.*

*From a Coin of him in P. Hunter's Museum.*



*Enter* ANTONY and VENTIDIUS.

ENO. And yonder, Cæsar.

*Enter* CÆSAR, MECÆNAS, and AGRIPPA.

ANT. If we compose well here,<sup>1</sup> to Parthia :  
Hark you, Ventidius.

CÆS. I do not know,  
Mecænas ; ask Agrippa.

LEP. Noble friends,  
That which combin'd us was most great, and let  
not

A leaner action rend us. What's amiss,  
May it be gently heard : When we debate  
Our trivial difference loud, we do commit  
Murder in healing wounds : Then, noble partners,  
(The rather, for I earnestly beseech,)  
Touch you the fourest points with sweetest terms,  
Nor curfiness grow to the matter.<sup>2</sup>

ANT. 'Tis spoken well :  
Were we before our armies, and to fight,  
I should do thus.

CÆS. Welcome to Rome.

ANT. Thank you.

<sup>1</sup> *If we compose well here,*] i. e. if we come to a lucky *composition*, agreement. So afterwards :

“ I crave our *composition* may be written—.”

i. e. the terms on which our differences are settled. STEEVENS.

<sup>2</sup> *Nor curfiness grow to the matter.*] Let not *ill-humour* be added to the real *subject* of our difference. JOHNSON.

CÆS.

Sit.

ANT.

Sit, fir!<sup>3</sup>

CÆS.

Nay,

Then—

ANT. I learn, you take things ill, which are not  
so;

Or, being, concern you not.

CÆS.

I must be laugh'd at,  
If, or for nothing, or a little, I  
Should say myself offended; and with you  
Chiefly i' the world: more laugh'd at, that I should

<sup>3</sup> Cæf. *Sit.*

Ant. *Sit, fir!*] Antony appears to be jealous of a circumstance which seemed to indicate a consciousness of superiority in his too successful partner in power; and accordingly resents the invitation of Cæsar to be seated: Cæsar answers, *Nay, then*; i. e. if you are so ready to resent what I meant as an act of civility, there can be no reason to suppose you have temper enough for the business on which at present we are met. The former editors leave a full point at the end of this, as well as the preceding speech. STEEVENS.

The following circumstance may serve to strengthen Mr. Steevens's opinion: When the fictitious Sebastian made his appearance in Europe, he came to a conference with the Conde de Lemos; to whom, after the first exchange of civilities, he said, *Conde de Lemos, be covered.* And being asked, by that nobleman, by what pretences he laid claim to the superiority expressed by such permission, he replied, I do it by right of my birth; I am Sebastian. JOHNSON.

I believe, the author meant no more than that Cæsar should desire Antony to be seated: "*Sit.*" To this Antony replies, Be you, fir, seated first: "*Sit, fir.*" "*Nay, then*" rejoins Cæsar, if you stand on ceremony, to put an end to farther talk on a matter of so little moment, I will take my seat.—However, I have too much respect for the two preceding editors to set my judgment above their concurring opinions, and therefore have left the note of admiration placed by Mr. Steevens at the end of Antony's speech, undisturbed. MALONE.

Once name you derogately, when to sound your  
name

It not concern'd me.

*ANT.* My being in Egypt, Cæsar,  
What was't to you?

*CÆS.* No more than my residing here at Rome  
Might be to you in Egypt: Yet, if you there  
Did practise on my state,<sup>4</sup> your being in Egypt  
Might be my question.<sup>5</sup>

*ANT.* How intend you, practis'd?

*CÆS.* You may be pleas'd to catch at mine intent,  
By what did here befall me. Your wife, and brother,  
Made wars upon me; and their contestation  
Was theme for you, you were the word of war.<sup>6</sup>

<sup>4</sup> *Did practise on my state.*] To *practise* means to employ unwarrantable arts or stratagems. So, in *The Tragedie of Antonie*, done into English by the Countess of Pembroke, 1595:

“ — nothing kills me so

“ As that I do my Cleopatra see

“ *Practise* with Cæsar.”

See Vol. VI. p. 390, n. 2. STEEVENS.

<sup>5</sup> — *question.*] i. e. My theme or subject of conversation. So again in this scene:

“ Out of our *question* wipe him.”

See Vol. IX. p. 317, n. 7. MALONE.

<sup>6</sup> — *their contestation*

*Was theme for you, you were the word of war.*] The only meaning of this can be, that the war, which Antony's wife and brother made upon Cæsar, was theme for Antony too to make war; or was the occasion why he did make war. But this is directly contrary to the context, which shows, Antony did neither encourage them to it, nor second them in it. We cannot doubt then, but the poet wrote:

— *and their contestation*

*Was them'd for you,*

i. e. The pretence of the war was on your account, they took



*ANT.* You do mistake your business; my brother never

up arms in your name, and you were made the theme and subject of their insurrection. *WARBURTON.*

I am neither satisfied with the reading nor the emendation: *them'd* is, I think, a word unauthorised, and very harsh. Perhaps we may read:

—— *their contestation*

Had *theme* from you, *you were the word of war.*

*The dispute derived its subject from you.* It may be corrected by mere transposition:

—— *their contestation*

You were theme for, *you were the word*— *JOHNSON.*

*Was theme for you*, I believe, means only, *was proposed as an example for you to follow on a yet more extensive plan*; as *themes* are given for a writer to dilate upon. Shakspeare, however, may prove the best commentator on himself. Thus, in *Coriolanus*, A*ct* I. sc. i:

“ —— throw forth greater *themes*

“ For insurrection's arguing.”

Sicinius calls Coriolanus, “ —— the *theme* of our assembly.”

*STEEVENS.*

So, in *Macbeth*:

“ —— Two truths are told

“ As happy prologues to the swelling act

“ Of the imperial *theme*.”

And, in *Cymbeline*:

“ —— When a soldier was the *theme*, my name

“ Was not far off.” *HENLEY.*

Mr. Steevens's interpretation is certainly a just one, as the words now stand; but the sense of the words thus interpreted, being directly repugnant to the remaining words, which are evidently put in apposition with what has preceded, shows that there must be some corruption. If their contestation was a *theme for Antony to dilate upon, an example for him to follow*, what congruity is there between these words and the conclusion of the passage—“ *you were the word of war*: i. e. your name was employed by them to draw troops to their standard?” On the other hand, “ *their contestation derived its theme or subject from you; you were their word of war*,” affords a clear and consistent sense. Dr. Warburton's emendation, however, does not go far enough. To obtain the sense desired, we should read—

*Was them'd from you,—*

Did urge me in his act :<sup>7</sup> I did enquire it ;  
 And have my learning from some true reports,<sup>8</sup>  
 That drew their swords with you. Did he not rather

Discredit my authority with yours ;  
 And make the wars alike against my stomach,  
 Having alike your cause ?<sup>9</sup> Of this, my letters

So, in *Troilus and Cressida* :

“ She is a *theme* of honour and renown,

“ A spur to valiant and magnanimous deeds.”

Again, in *Hamlet* :

“ — So like the king,

“ That was and is the *question* of these wars.”

In almost every one of Shakspeare's plays, substantives are used as verbs. That he must have written *from*, appears by Antony's answer :

“ You do mistake your business ; my brother never

“ Did urge me in his act.”

i. e. never made me the *theme* for “ insurrection's arguing.”

MALONE.

I should suppose that some of the words in this sentence have been misplaced, and that it ought to stand thus :

— and for contestation

*Their theme was you ; you were the word of war.*

M. MASON.

<sup>7</sup> — my brother never

*Did urge me in his act ;*] i. e. Never did make use of my name as a pretence for the war. WARBURTON.

<sup>8</sup> — true reports,] *Reports for reporters.* Mr. Tollet observes that Holinshed, 1181, uses *records* for *vouchers* ; and in *King Richard II.* our author has *wrongs* for *wrangers* :

“ To rouse his *wrongs* and chase them to the bay.”

See Vol. XI. p. 79. STEEVENS.

<sup>9</sup> Having alike your cause ?] The meaning seems to be, *having the same cause as you to be offended with me.* But why, because he was offended with Antony, should he make war upon Cæsar ? May it not be read thus :

— Did he not rather

*Discredit my authority with yours,*

*And make the wars alike against my stomach,*

*Hating alike our cause ?* JOHNSON.

Before did satisfy you. If you'll patch a quarrel,  
As matter whole you have not to make it with,<sup>1</sup>  
It must not be with this.

*CÆS.* You praise yourself  
By laying defects of judgment to me; but  
You patch'd up your excuses.

*ANT.* Not so, not so;  
I know you could not lack, I am certain on't,  
Very necessity of this thought, that I,  
Your partner in the cause gainst which he fought,  
Could not with graceful eyes<sup>2</sup> attend those wars

The old reading is immediately explained by Antony's being the partner with Octavius in the cause against which his brother fought. STEEVENS.

*Having alike your cause?*] That is, *I having alike your cause.* The meaning is the same as if, instead of "*against my stomach,*" our author had written—*against the stomach of me.* Did he not (says Antony) make wars against the inclination of me also, of me, who was engaged in the same cause with yourself? Dr. Johnson supposed that *having* meant, *he having*, and hence has suggested an unnecessary emendation. MALONE.

<sup>1</sup> *As matter whole you have not to make it with,*] The original copy reads:

*As matter whole you have to make it with,*

Without doubt erroneously; I therefore only observe it, that the reader may more readily admit the liberties which the editors of this author's works have necessarily taken. JOHNSON.

The old reading may be right. It seems to allude to Antony's acknowledged neglect in aiding Cæsar; but yet Antony does not allow himself to be faulty upon the present cause alleged against him. STEEVENS.

I have not the smallest doubt that the correction, which was made by Mr. Rowe, is right. The structure of the sentence, "*As matter,*" &c. proves decisively that *not* was omitted. Of all the errors that happen at the press, omission is the most frequent. MALONE.

<sup>2</sup> — *with graceful eyes*—] Thus the old copy reads, and, I believe, rightly. We still say, *I could not look handsomely on such or such a proceeding.* The modern editors read—*grateful.*

STEEVENS.

Which 'fronted<sup>3</sup> mine own peace. As for my wife,  
I would you had her spirit in such another :<sup>4</sup>

The third o'the world is yours; which with a  
snaffle

You may pace easy, but not such a wife.

*ENO.* 'Would we had all such wives, that the men  
might go to wars with the women!

*ANT.* So much uncurable, her garboils, Cæsar,  
Made out of her impatience, (which not wanted  
Shrewdness of policy too,) I grieving grant,  
Did you too much disquiet: for that, you must  
But say, I could not help it.

<sup>3</sup> — 'fronted—] i. e. *Opposed*. JOHNSON.

So, in *Cymbeline*:

“Your preparation can *assront* no less

“Than what you hear of.” STEEVENS.

<sup>4</sup> *I would you had her spirit in such another:]* Antony means to say, I wish you had the spirit of Fulvia, embodied in such another woman as her; I wish you were married to such another spirited woman; and then you would find, that though you can govern the third part of the world, the management of such a woman is not an easy matter.

By the words, you *had* her spirit, &c. Shakspeare, I apprehend, meant, you were *united to*, or possessed of, a *woman with* her spirit.

Having formerly misapprehended this passage, and supposed that Antony wished Augustus to be *actuated* by a spirit similar to Fulvia's, I proposed to read—*e'en* such another, *in* being frequently printed for *e'en* in these plays. But there is no need of change. MALONE.

*Such*, I believe, should be omitted, as both the verse and meaning are complete without it:

*I would you had her spirit in another.*

The compositor's eye might have caught the here superfluous *such*, from the next line but one, in which *such* is absolutely necessary both to the sense and metre.

The plain meaning of Antony is—I wish you had my wife's spirit *in* another wife;—i. e. *in* a wife of your own.

STEEVENS.

*CÆS.* I wrote to you,  
When rioting in Alexandria; you  
Did pocket up my letters, and with taunts  
Did gibe my missive out of audience.

*ANT.* Sir,  
He fell upon me, ere admitted; then  
Three kings I had newly feasted, and did want  
Of what I was i' the morning: but, next day,  
I told him of myself;<sup>5</sup> which was as much  
As to have ask'd him pardon: Let this fellow  
Be nothing of our strife; if we contend,  
Out of our question wipe him.

*CÆS.* You have broken  
The article of your oath; which you shall never  
Have tongue to charge me with.

*LEP.* Soft, Cæsar.

*ANT.* No, Lepidus, let him speak;  
The honour's sacred<sup>6</sup> which he talks on now,

<sup>5</sup> *I told him of myself;*] i. e. told him the condition I was in, when he had his last audience. WARBURTON.

<sup>6</sup> *The honour's sacred —*] *Sacred*, for unbroken, unviolated. WARBURTON.

Dr. Warburton seems to understand this passage thus; *The honour which he talks of me as lacking, is unviolated. I never lacked it.* This, perhaps, may be the true meaning; but, before I read the note, I understood it thus: Lepidus interrupts Cæsar, on the supposition that what he is about to say will be too harsh to be endured by Antony; to which Antony replies—*No, Lepidus, let him speak; the security of honour on which he now speaks, on which this conference is held now, is sacred, even supposing that I lacked honour before.* JOHNSON.

Antony, in my opinion, means to say—The theme of honour which he now speaks of, namely, the religion of an oath, for which he supposes me not to have a due regard, is sacred; it is a tender point, and touches my character nearly. Let him therefore urge his charge, that I may vindicate myself.

MALONE.



Supposing that I lack'd it : But on, Cæsar ;  
The article of my oath,—

CÆS. To lend me arms, and aid, when I requir'd  
them ;  
The which you both denied.

ANT. Neglected, rather ;  
And then, when poison'd hours had bound me up  
From mine own knowledge. As nearly as I may,  
I'll play the penitent to you : but mine honesty  
Shall not make poor my greatness, nor my power  
Work without it :<sup>7</sup> Truth is, that Fulvia,  
To have me out of Egypt, made wars here ;  
For which myself, the ignorant motive, do  
So far ask pardon, as befits mine honour  
To stoop in such a case.

LEP. 'Tis nobly spoken.<sup>8</sup>

MEC. If it might please you, to enforce no further

I do not think that either Johnson's or Malone's explanation of this passage is satisfactory. The true meaning of it appears to be this :—"Cæsar accuses Antony of a breach of honour in denying to send him aid when he required it, which was contrary to his oath. Antony says, in his defence, that he did not deny his aid, but, in the midst of dissipation, neglected to send it: that having now brought his forces to join him against Pompey, he had redeemed that error; and that therefore the honour which Cæsar talked of, was *now* sacred and inviolate, supposing that he had been somewhat deficient before, in the performance of that engagement."—The adverb *now* refers to *is*, not to *talks on*; and the line should be pointed thus :

*The honour's sacred that he talks on, now,*  
*Supposing that I lack'd it.* M. MASON.

<sup>7</sup> — nor my power  
*Work without it :*] Nor my greatness work without mine  
honesty. MALONE.

<sup>8</sup> 'Tis nobly spoken.] Thus the second folio. The first—  
*noble.* STEEVENS.

The griefs<sup>9</sup> between ye: to forget them quite,  
Were to remember that the present need  
Speaks to atone you.<sup>1</sup>

LEP.

Worthily spoke, Mecænas.

ENO. Or, if you borrow one another's love for  
the instant, you may, when you hear no more words  
of Pompey, return it again: you shall have time to  
wrangle in, when you have nothing else to do.

ANT. Thou art a foldier only; speak no more.

ENO. That truth should be silent,<sup>2</sup> I had almost  
forgot.

ANT. You wrong this presence, therefore speak  
no more.

ENO. Go to then; your confiderate stone.<sup>3</sup>

<sup>9</sup> *The griefs* —] i. e. grievances. See Vol. XI. p. 392, n. 2.  
MALONE.

<sup>1</sup> ——— *to atone you.*] i. e. reconcile you. See *Cymbeline*,  
Vol. XVIII. Act I. sc. v. STEEVENS.

<sup>2</sup> *That truth should be silent,*] We find a similar sentiment  
in *King Lear*: "Truth's a dog that must to kennel, —."

STEEVENS.

<sup>3</sup> ——— *your confiderate stone.*] This line is passed by all the  
editors, as if they understood it, and believed it universally in-  
telligible. I cannot find in it any very obvious, and hardly any  
possible, meaning. I would therefore read:

*Go to then, you confiderate ones.*

You who dislike my frankness and temerity of speech, and are  
so *confiderate* and discreet, *go to*, do your own business.

JOHNSON.

I believe, *Go to then; your confiderate stone*, means only  
this: —If I must be chidden, henceforward I will be mute as a  
marble statue, which seems to think, though it can say nothing.  
*As silent as a stone*, however, might have been once a common  
phrase. So, in the interlude of *Jacob and Esau*, 1598:

"Bring thou in thine, Mido, and see thou be a *stone*."

"Mido.] A *stone*, how should that be, &c."

"Rebecca.] I meant thou should'st nothing say."

CÆS. I do not much dislike the matter, but  
The manner of his speech :<sup>4</sup> for it cannot be,  
We shall remain in friendship, our conditions

Again, in the old metrical romance of *Syr Guy of Warwick*,  
bl. l. no date :

“ Guy let it passe as *siill* as *stone*,

“ And to the steward word spake none.”

Again, in *Titus Andronicus*, Act III. sc. i :

“ A *stone* is *silent* and offendeth not.”

Again, Chaucer :

“ To riden by the way, *dombe* as a *stone*.”

In Burton's *Anatomy of Melancholy*, Part I. Sect. 2, Memb. 3,  
Subf. 15, is the following quotation from Horace :

“ ——— *statua taciturnior* exit,

“ *Plurumque et risum populi* quatit.”

The same idea, perhaps, in a more dilated form, will be found  
in our author's *King Henry VIII* :

“ ——— If we shall stand *siill*,

“ In fear our motion should be mock'd or carp'd at,

“ We should take root here where we fit, or fit

“ State *statues* only.”

Mr. Tollet explains the passage in question thus : “ I will  
henceforth seem senseless as a stone, however I may observe and  
consider your words and actions.” STEEVENS.

The metre of this line is deficient. It will be perfect, and  
the sense rather clearer, if we read (without altering a letter) :

——— *your consideratest one*.

I doubt, indeed, whether this adjective is ever used in the su-  
perlative degree ; but in the mouth of Enobarbus it might be  
pardoned. BLACKSTONE.

*Your*, like *hour*, &c. is used as a dissyllable ; the metre, there-  
fore, is not defective. MALONE.

That the metre is completed by reading *your* as a dissyllable,  
my ear, at least, is unconvinced. STEEVENS.

As Enobarbus, to whom this line belongs, generally speaks in  
plain prose, there is no occasion for any further attempt to har-  
monize it. RITSON.

<sup>4</sup> *I do not much dislike the matter, but*

*The manner of his speech :*] I do not, says Cæsar, think  
the man wrong, but too free of his interposition ; *for it cannot  
be, we shall remain in friendship : yet if it were possible, I  
would endeavour it.* JOHNSON.

So differing in their acts. Yet, if I knew  
 What hoop should hold us staunch,<sup>5</sup> from edge to  
 edge  
 O' the world I would pursue it.

AGR.

Give me leave, Cæsar,—

CÆS. Speak, Agrippa.

AGR. Thou hast a sister by the mother's side,  
 Admir'd Octavia : great Mark Antony  
 Is now a widower.

CÆS.

Say not so, Agrippa ;<sup>6</sup>  
 If Cleopatra heard you, your reproof  
 Were well deserv'd<sup>7</sup> of rashness.

<sup>5</sup> *What hoop should hold us staunch,*] So, in *King Henry IV.*  
 Part II :

“ A hoop of gold, to bind thy brothers in —.”

STEEVENS.

<sup>6</sup> *Say not so, Agrippa ;*] The old copy has—*Say not say.*  
 Mr. Rowe made this necessary correction. MALONE.

<sup>7</sup> ——— your reproof

*Were well deserv'd* —] In the old edition :

——— your proof

*Were well deserved* —

which Mr. Theobald, with his usual triumph, changes to *ap-  
 proof*, which he explains, *allowance*. Dr. Warburton inserted  
*reproof* very properly into Hanmer's edition, but forgot it in his  
 own. JOHNSON.

*Your reproof &c.*] That is, you might be reprov'd for your  
 rashness, and would well deserve it.—*Your* reproof, means, the  
 reproof you would undergo. The expression is rather licen-  
 tious ; but one of a similar nature occurs in *The Custom of the  
 Country*, where Arnolfo, speaking to the Physician, says :

“ ——— And by your success

“ In all your undertakings, propagate

“ *Your* great opinion in the world.”

Here, *your* opinion means, the opinion conceived of you.

M. MASON.

Dr. Warburton's emendation is certainly right. The error  
 was one of many which are found in the old copy, in conse-  
 quence of the transcriber's ear deceiving him. So, in another

*ANT.* I am not married, Cæsar : let me hear Agrippa further speak.

*AGR.* To hold you in perpetual amity,  
To make you brothers, and to knit your hearts  
With an unslipping knot, take Antony  
Octavia to his wife : whose beauty claims  
No worse a husband than the best of men ;  
Whose virtue, and whose general graces, speak  
That which none else can utter. By this marriage,  
All little jealousies, which now seem great,  
And all great fears, which now import their dangers,  
Would then be nothing : truths would be but tales,<sup>8</sup>  
Where now half tales be truths : her love to both,  
Would, each to other, and all loves to both,  
Draw after her. Pardon what I have spoke ;  
For 'tis a studied, not a present thought,  
By duty ruminated.

*ANT.* Will Cæsar speak ?

*CÆS.* Not till he hears how Antony is touch'd  
With what is spoke already.<sup>9</sup>

*ANT.* What power is in Agrippa,  
If I would say, *Agrippa, be it so*,  
To make this good ?

*CÆS.* The power of Cæsar, and

scene of this play, we find in the first copy—*mine nightingale*, instead of *my nightingale* ; in *Coriolanus*, *news is coming*, for *news is come in* ; in the same play, *higher for hire*, &c. &c.

M. J. ONE.

<sup>8</sup> — but *tales*,] The conjunction—*but*, was supplied by Sir Thomas Hanmer, to perfect the metre. We might read, I think, with less alliteration—as *tales*. STEEVENS.

<sup>9</sup> — *already*.] This adverb may be fairly considered as an interpolation. Without enforcing the sense, it violates the measure. STEEVENS.



His power unto Octavia.

*ANT.* May I never  
To this good purpose, that so fairly flows,  
Dream of impediment!—Let me have thy hand:  
Further this act of grace; and, from this hour,  
The heart of brothers govern in our loves,  
And sway our great designs!

*CÆS.* There is my hand.  
A sifter I bequeath you, whom no brother  
Did ever love so dearly: Let her live  
To join our kingdoms, and our hearts; and never  
Fly off our loves again!

*LEP.* Happily, amen!

*ANT.* I did not think to draw my sword 'gainst  
Pompey;  
For he hath laid strange courtesies, and great,  
Of late upon me: I must thank him only,  
Lest my remembrance suffer ill report;<sup>1</sup>  
At heel of that, defy him.

*LEP.* Time calls upon us:  
Of us<sup>2</sup> must Pompey presently be fought,  
Or else he seeks out us.

*ANT.* And where<sup>3</sup> lies he?

*CÆS.* About the Mount Misenum.

*ANT.* What's his strength  
By land?

*CÆS.* Great, and increasing: but by sea

<sup>1</sup> *Lest my remembrance suffer ill report;*] Lest I be thought too willing to forget benefits, I must barely return him thanks, and then I will defy him. JOHNSON.

<sup>2</sup> *Of us &c.*] In the language of Shakspeare's time, means—by us. MALONE.

<sup>3</sup> *And where—*] *And* was supplied by Sir Thomas Hanmer, for the sake of metre. STEEVENS.

He is an absolute master.

ANT.

So is the fame.

'Would, we had spoke together? Haste we for it:  
Yet, ere we put ourselves in arms, despatch we  
The business we have talk'd of.

CÆS.

With most gladness;<sup>4</sup>

And do invite you to my sister's view,  
Whither straight I will lead you.

ANT.

Let us, Lepidus,

Not lack your company.

LEP.

Noble Antony,

Not sickness should detain me.

[*Flourish. Exeunt CÆSAR, ANTONY, and  
LEPIDUS.*]

MEC. Welcome from Egypt, sir.

ENO. Half the heart of Cæsar, worthy Me-  
cænas!—my honourable friend, Agrippa!—

AGR. Good Enobarbus!

MEC. We have cause to be glad, that matters are  
so well digested. You staid well by it in Egypt.

ENO. Ay, sir; we did sleep day out of counte-  
nance, and made the night light with drinking.

MEC. Eight wild boars roasted whole at a break-  
fast, and but twelve persons there; Is this true?

ENO. This was but as a fly by an eagle: we had  
much more monstrous matter of feast, which wor-  
thily deserved noting.

MEC. She's a most triumphant lady, if report be  
square to her.<sup>5</sup>

<sup>4</sup> ——— most *gladness*;] i. e. greatest. So, in *King Henry VI.*  
Part I:

"But always resolute in *most* extremes." STEEVENS.

<sup>5</sup> ——— *be square to her.*] i. e. if report *quadrates* with her,  
or suits with her merits. STEEVENS.

*ENO.* When she first met Mark Antony, she purfed up his heart, upon the river of Cydnus.<sup>6</sup>

*AGR.* There she appeared indeed ; or my reporter devised well for her.

*ENO.* I will tell you :  
The barge she fat in,<sup>7</sup> like a burnish'd throne,

<sup>6</sup> *When she first met Mark Antony, she purfed up his heart, upon the river of Cydnus.*] This paffage is a ftrange instance of negligence and inattention in Shakspeare. Enobarbus is made to fay that Cleopatra gained Antony's heart on the river Cydnus ; but it appears from the conclusion of his own description, that Antony had never feen her there ; that, whilst she was on the river, Antony was fitting alone, enthroned in the market-place, whiffling to the air, all the people having left him to gaze upon her : and that, when she landed, he fent to her to invite her to fupper. M. MASON.

<sup>7</sup> *The barge she fat in, &c.*] The reader may not be difpleafed with the prefent opportunity of comparing our author's description with that of Dryden :

“ Her galley down the filver Cydnus row'd,  
 “ The tackling, filk, the freamers wav'd with gold,  
 “ The gentle winds were lodg'd in purple fails :  
 “ Her nymphs, like Nereids, round her couch were plac'd,  
 “ Where fhe, another fea-born Venus, lay.—  
 “ She lay, and leant her cheek upon her hand,  
 “ And caft a look fo languifhinglly fweet,  
 “ As if, fecure of all beholders' hearts,  
 “ Neglecting fhe could take 'em : Boys, like Cupids,  
 “ Stood fanning with their painted wings the winds  
 “ That play'd about her face : But if fhe fmil'd,  
 “ A darting glory feem'd to blaze abroad ;  
 “ That man's defiring eyes were never wearied,  
 “ But hung upon the object : To foft flutes  
 “ The filver oars kept time ; and while they play'd,  
 “ The hearing gave new pleasure to the fight,  
 “ And both to thought. 'Twas heaven, or fomewhat more ;  
 “ For fhe fo charm'd all hearts, that gazing crouds  
 “ Stood panting on the fhore, and wanted breath  
 “ To give their welcome voice.” REED.

Burn'd on the water :<sup>8</sup> the poop was beaten gold ;  
 Purple the sails, and so perfumed, that  
 The winds were love-sick with them : the oars were  
                     silver ;

Which to the tune of flutes kept stroke, and made  
 The water, which they beat, to follow faster,  
 As amorous of their strokes. For her own person,  
 It beggar'd all description : she did lie  
 In her pavilion, (cloth of gold, of tiffue,)  
 O'er-picturing that Venus, where we see,<sup>9</sup>  
 The fancy out-work nature : on each side her,  
 Stood pretty dimpled boys, like smiling Cupids,  
 With diverse-colour'd fans, whose wind did seem  
 To glow the delicate cheeks which they did cool,  
 And what they undid, did.<sup>1</sup>

AGR.

O, rare for Antony !

ENO. Her gentlewomen, like the Nereides,  
 So many mermaids, tended her i' the eyes,<sup>2</sup>

<sup>8</sup> ——— *like a burnish'd throne,*

Burn'd on the water :] The same idea occurs in Chapman's translation of the tenth Book of the *Odyssèy* :

“ ——— In a throne she plac'd

“ My welcome person. Of a curious frame

“ 'Twas, and so bright, I sat as in a flame.”

STEEVENS.

<sup>9</sup> *O'er-picturing that Venus, where we see, &c.*] Meaning the Venus of Protogenes, mentioned by Pliny, L. XXXV. c. x.

WARBURTON.

<sup>1</sup> *And what they undid, did.*] It might be read less harshly :  
*And what they did, undid.* JOHNSON.

The reading of the old copy is, I believe, right. The wind of the fans seemed to give a new colour to Cleopatra's cheeks, which they were employed to cool ; and *what they undid* ; i. e. that warmth which they were intended to diminish or allay, *they did*, i. e. they seemed to produce. MALONE.

<sup>2</sup> ——— *tended her i' the eyes,*] Perhaps *tended her* by th' eyes, discovered her will by her eyes. JOHNSON.

And made their bends adornings :<sup>3</sup> at the helm

Perhaps this expression, as it stands in the text, may signify that the attendants on Cleopatra looked observantly into her eyes, to catch her meaning, without giving her the trouble of verbal explanation. Shakspere has a phrase as uncommon, in another play :

“Sweats in the eye of Phœbus —.”

After all, I believe that “*tended her in th’ eyes*” only signifies waited before her, in her presence, in her sight. So, in *Hamlet*, Act IV. sc. iv :

“If that his majesty would aught with us,

“We shall express our duty in his eye.”

i. e. in our personal attendance on him, by giving him ocular proof of our respect. Mr. Henley explains it thus : *obeyed her looks without waiting for her words*. See note on *Hamlet*, Act IV. sc. iv. STEEVENS.

So, Spenser, *Fairy Queen*, B. I. c. iii :

“—— he wayted diligent,

“With humble service to her will prepar’d ;

“From her sayre eyes he tooke commandement,

“And by her looks conceited her intent.”

Again, in our author’s 149th Sonnet :

“Commanded by the motion of thine eyes.”

The words of the text *may*, however, only mean, they performed their duty in the sight of their mistress. MALONE.

<sup>3</sup> *And made their bends adornings :*] This is sense indeed, and may be understood thus :—Her maids bowed with so good an air, that it added new graces to them. But this is not what Shakspere would say. Cleopatra, in this famous scene, personated Venus just rising from the waves ; at which time, the mythologists tell us, the sea-deities surrounded the goddess to *adore*, and pay her homage. Agreeably to this fable, Cleopatra had dressed her maids, the poet tells us, like Nereids. To make the whole, therefore, conformable to the story represented, we may be assured, Shakspere wrote :

*And make their bends adorings.*

They did her observance in the posture of *adoration*, as if she had been Venus. WARBURTON.

That Cleopatra personated Venus, we know ; but that Shakspere was acquainted with the circumstance of homage being paid her by the deities of the sea, is by no means as certain. The old term will probably appear the more elegant of the two to modern readers, who have heard so much about *the line of*



## A seeming Mermaid fleers ; the filken tackle

*beauty.* The whole passage is taken from the following in Sir Thomas North's translation of Plutarch: " She disdained to set forward otherwise, but to take her barge in the riuer of Cydnus, the poop whereof was of golde, the sailes of purple, and the owers of siluer, whiche kept stroke in rowing after the sounde of the musicke of flutes, howboyes, citherns, violls, and such other instruments as they played vpon in the barge. And now for the person of her selfe: she was layed under a pauillion of cloth of gold of tiffue, apparelled and attired like the Goddesse Venus, commonly drawn in picture; and hard by her, on either hand of her, pretie faire boyes apparelled as painters do set forth God Cupide, with little fannes in their hands, with the which they fanned wind vpon her. Her ladies and gentlewomen also, the fairest of them were apparelled like the nymphes Nereides (which are the mermaides of the waters) and like the Graces, some steering the helme, others tending the tackle and ropes of the barge, out of the which there came a wonderfull passing sweete sauor of perfumes, that perfumed the wharfes side, pestered with innumerable multitudes of people. Some of them followed the barge all alongst the riuer's side: others also ranne out of the citie to see her coming in. So that in thend, there ranne such multitudes of people one after another to see her, that Antonius was left post alone in the market place, in his imperiall seate to geve audience:" &c. STEEVENS.

There are few passages in these plays more puzzling than this; but the commentators seem to me to have neglected entirely the difficult part of it, and to have confined all their learning and conjectures to that which requires but little, if any explanation: for if their interpretation of the words, *tended her i' the eyes*, be just, the obvious meaning of the succeeding line will be, that in paying their obeisance to Cleopatra, the humble inclination of their bodies was so graceful, that it added to their beauty.

Warburton's amendment, the reading *adorings*, instead of *adornings*, would render the passage less poetical, and it cannot express the sense he wishes for, without an alteration; for although, as Mr. Steevens justly observes, the verb *adore* is frequently used by the ancient dramattick writers in the sense of *to adorn*, I do not find that *to adorn* was reciprocally used in the sense of *to adore*. Tollet's explanation is ill imagined; for though the word *band* might formerly have been spelled with an *e*, and a troop of beautiful attendants would add to the general magnificence of the scene, they would be more likely to eclipse than

Swell with the touches of those flower-soft hands,

to increase the charms of their mistress. And as for Malone's conjecture, though rather more ingenious, it is just as ill founded. That a particular bend of the eye may add lustre to the charms of a beautiful woman, every man must have felt; and it must be acknowledged that the words, *their bends*, may refer to the eyes of Cleopatra; but the word *made* must necessarily refer to her gentlewomen: and it would be absurd to say that *they* made the bends of *her* eyes, adornings.—But all these explanations, from the first to the last, are equally erroneous, and are founded on a supposition that the passage is correct, and that the words, *tended her i' the eyes*, must mean, that her attendants watched her eyes, and from them received her commands. How those words can, by any possible construction, imply that meaning, the editors have not shown, nor can I conceive. Of this I am certain, that if such arbitrary and fanciful interpretations be admitted, we shall be able to extort what sense we please from any combination of words.—The passage, as it stands, appears to me wholly unintelligible; but it may be amended by a very slight deviation from the text, by reading, *the guise*, instead of *the eyes*, and then it will run thus:

*Her gentlewomen, like the Nereides,  
So many mermaids, tended her i' the guise,  
And made their bends, adornings.*

*In the guise*, means in the form of mermaids, who were supposed to have the head and body of a beautiful woman, concluding in a fish's tail: and by the bends *which they made adornings*, Enobarbus means the flexure of the fictitious fishes' tails, in which the limbs of the women were necessarily involved, in order to carry on the deception, and which it seems they adapted with so much art as to make them an ornament, instead of a deformity. This conjecture is supported by the very next sentence, where Enobarbus, proceeding in his description, says:

“———— at the helm

“ A seeming mermaid steers.” M. MASON.

In many of the remarks of Mr. M. Mason I perfectly concur, though they are subversive of opinions I had formerly hazarded. On the present occasion, I have the misfortune wholly to disagree with him.

His deviation from the text cannot be received; for who ever employed the phrase he recommends, without adding somewhat immediately after it, that would determine its precise meaning? We may properly say—in the guise of a *shepherd*,

That yarely frame the office.<sup>4</sup> From the barge

of a friar, or of a Nereid. But to tell us that Cleopatra's women attended her "in the guise," without subsequently informing us what that guise was, is phraseology unauthorized by the practice of any writer I have met with. In *Cymbeline*, Posthumus says :

"To shame the guise of the world, I will begin

"The fashion, less without, and more within."

If the word the commentator would introduce had been genuine, and had referred to the antecedent, *Nereides*, Shakespeare would most probably have said—"tended her in *that* guise:—at least he would have employed some expression to connect his supplement with the foregoing clause of his description. But—"in the guise" seems unreducible to sense, and unjustifiable on every principle of grammar.—Besides, when our poet had once absolutely declared these women were like Nereides or Mermaids, would it have been necessary for him to subjoin that they appeared in the form, or with the accoutrements of such beings? for how else could they have been distinguished?

Yet, whatever grace the tails of legitimate mermaids might boast of in their native element, they must have produced but awkward effects when taken out of it, and exhibited on the deck of a galley. Nor can I conceive that our fair representatives of these nymphs of the sea were much more adroit and picturesque in their motions; for when their legs were cramped within the fictitious tails the commentator has made for them, I do not discover how they could have undulated their hinder parts in a lucky imitation of semi-fishes. Like poor Elkanah Settle, in his dragon of green leather, they could only wag the *remigium caudæ* without ease, variety, or even a chance of *labouring into a graceful curve*. I will undertake, in short, the expence of providing characteristick tails for any set of mimic Nereides, if my opponent will engage to teach them the exercise of these adscititious terminations, so "as to render them a grace instead of a deformity." In such an attempt a party of British chambermaids would prove as docile as an equal number of Egyptian maids of honour.

It may be added also, that the Sirens and descendants of Nereus, are understood to have been complete and beautiful women, whose breed was uncrossed by the salmon or dolphin tribes; and as such they are uniformly described by Greek and Roman poets. Antony, in a future scene, (though perhaps with reference to this adventure on the Cydnus,) has styled

## A strange invisible perfume hits the sense

Cleopatra his *Thetis*, a goddess whose train of Nereids is circumstantially depicted by Homer, though without a hint that the vertebræ of their backs were lengthened into tails. Extravagance of shape is only met with in the lowest orders of oceanick and terrestrial deities. Tritons are furnished with fins and tails, and Satyrs have horns and hoofs. But a Nereid's tail is an unclassical image adopted from modern sign-posts, and happily exposed to ridicule by Hogarth, in his print of *Strolling Actresses dressing in a Barn*. What Horace too has reprobated as a disgusting combination, can never hope to be received as a pattern of the graceful :

“ ——— ut turpiter atrum

“ Desinat in piscem mulier formosa superne.”

I allow that the figure at the helm of the vessel was likewise a Mermaid or Nereid ; but all mention of a tail is wanting there, as in every other passage throughout the dramas of our author, in which a Mermaid is introduced.

For reasons like these, (notwithstanding in support of our commentator's appendages, and the present female fashion of bolstered hips and cork rumps, we might read, omitting only a single letter—“ *made their ends adornings* ;”—and though I have not forgotten Bayes's advice to an actress—“ Always, madam, up with your *end*,”) I should unwillingly confine the graces of Cleopatra's Nereids, to the flexibility of their pantomimick tails. For these, however ornamentally wreathed like Virgil's snake, or respectfully lowered like a licitor's fasces, must have afforded less decoration than the charms diffused over their unsophisticated parts, I mean, the bending of their necks and arms, the rise and fall of their bosoms, and the general elegance of submission paid by them to the vanity of their royal mistress.

The plain sense of the contested passage seems to be—that these Ladies rendered that homage which their assumed characters obliged them to pay to their Queen, a circumstance ornamental to themselves. Each inclined her person so gracefully, that the very act of humiliation was an improvement of her own beauty.

The foregoing notes supply a very powerful instance of the uncertainty of verbal criticism ; for here we meet with the same phrase explained with reference to four different images—BOWS, GROUPS, EYES, and TAILS. STEEVENS.

A passage in Drayton's *Mortimeriados*, quarto, no date, may serve to illustrate that before us :



Of the adjacent wharfs. The city cast

“The naked nymphs, some up, some downe descending,

“Small scattering flowres one at another flung,

“With *pretty turns* their lymber bodies *bending*,—.”

I once thought, *their bends* referred to Cleopatra's eyes, and not to her gentlewomen. Her attendants, in order to learn their mistress's will, watched the motion of her eyes, the *bends* or movements of which added new lustre to her beauty. See the quotation from Shakspeare's 149th Sonnet, p. 82.

In our author we frequently find the word *bend* applied to the eye. Thus, in the first Act of this play :

“—— those his goodly *eyes*

“—— now *bend*, now turn,” &c.

Again, in *Cymbeline* :

“Although they wear their faces to the *bent*

“Of the king's looks.”

Again, more appositely, in *Julius Cæsar* :

“And that same *eye*, whose *bend* doth awe the world.”

Mr. Mason, remarking on this interpretation, acknowledges that “*their bends* may refer to Cleopatra's eyes, but the word *made* must refer to her gentlewomen, and it would be absurd to say that *they* made the bends of *her* eyes adornings.” Assertion is much easier than proof. In what does the absurdity consist? They thus standing near Cleopatra, and discovering her will by the eyes, *were the cause* of her appearing more beautiful, in consequence of the frequent motion of her eyes; i. e. (in Shakspeare's language,) this their situation and office was the cause, &c. We have in every part of this author such diction. But I shall not detain the reader any longer on so clear a point; especially as I now think that the interpretation of these words given originally by Dr. Warburton is the *true one*.

*Bend* being formerly sometimes used for a *band* or *troop*, Mr. Tollet very idly supposes that the word has that meaning here. MALONE.

I had determined not to enter into a controversy with the editors on the subject of any of my former comments; but I cannot resist the impulse I feel, to make a few remarks on the strictures of Mr. Steevens, both on the amendment I proposed in this passage, and my explanation of it; for if I could induce him to accede to my opinion, it would be the highest gratification to me.

His objection to the amendment I have proposed, that of reading *in the guise* instead of *in the eyes*, is, that the phrase *in the guise* cannot be properly used, without adding somewhat to



Her people out upon her ; and Antony,

it, to determine precisely the meaning ; and this, as a general observation, is perfectly just, but it does not apply in the present case ; for the preceding lines,

*Her gentlewomen, like the Nereides,*

*So many mermaids,*

and the subsequent line,

*A seeming mermaid steers ;*

very clearly point out the meaning of the word *guise*. If you ask *in what guise* ? I answer in the *guise of mermaids* ; and the connection is sufficiently clear even for prose, without claiming any allowance for poetical licence. But this objection may be entirely done away, by reading *that* guise instead of *the* guise, which I should have adopted, if it had not departed somewhat farther from the text.

With respect to my explanation of the words, *and made their bends adornings*, I do not think that Mr. Steevens's objections are equally well founded.

He says that a mermaid's tail is an unclassical image, adopted from modern sign posts : that such a being as a mermaid did never actually exist, I will readily acknowledge. But the idea is not of modern invention. In the oldest books of heraldry you will find *mermaids* delineated in the same form that they are at this day. The crest of my own family, for some centuries, has been a *mermaid* ; and the Earl of Howth, of a family much more ancient, which came into England with the Conqueror, has a *mermaid* for one of his supporters.

Boysse tells us, in his *Pantheon*, on what authority I cannot say, that the Syrens were the daughters of Achelous, that their lower parts were like fishes, and their upper parts like women ; and Virgil's description of Scylla, in his third *Æneid*, corresponds exactly with our idea of a *mermaid* :

“ *Prima hominis facies, & pulchro pectore virgo*

*“ Pube tenus, postrema immeni corpore priftis.”*

I have, therefore, no doubt but this was Shakspeare's idea also. Mr. Steevens's observations on the awkward and ludicrous situation of Cleopatra's attendants, when involved in their fishes' tails, is very jocular and well imagined ; but his jocularities proceeds from his not distinguishing between reality and deception. If a modern fine lady were to represent a *mermaid* at a masquerade, she would contrive, I have no doubt, to dress in that character, yet to preserve the free use of all her limbs, and that with ease ; for the mermaid is not described as resting on the

Enthron'd in the market-place, did sit alone,  
Whistling to the air ; which, but for vacancy,  
Had gone<sup>5</sup> to gaze on Cleopatra too,  
And made a gap in nature.

AGR. Rare Egyptian !

ENO. Upon her landing, Antony sent to her,  
Invited her to supper : she replied,  
It should be better, he became her guest ;  
Which she entreated : Our courteous Antony,  
Whom ne'er the word of *No* woman heard speak,  
Being barber'd ten times o'er, goes to the feast ;  
And, for his ordinary, pays his heart,  
For what his eyes eat only.<sup>6</sup>

AGR. Royal wench !  
She made great Cæsar lay his sword to bed ;  
He plough'd her, and she cropp'd.

ENO. I saw her once  
Hop forty paces through the publick street :  
And having lost her breath, she spoke, and panted,

extremity of her tail, but on one of the *bends of it, sufficiently broad to conceal the feet.*

Notwithstanding the arguments of Malone and Steevens, and the deference I have for their opinions, I can find no sense in the passage as they have printed it. M. MASON.

<sup>4</sup> *That yarely frame the office.*] i. e. readily and dexterously perform the task they undertake. See Vol. IV. p. 5, n. 2.

STEEVENS.

<sup>5</sup> — *which, but for vacancy,*

*Had gone*—] Alluding to an axiom in the peripatetic philosophy then in vogue, that *Nature abhors a vacuum.*

WARBURTON.

*But for vacancy,* means, for fear of a vacuum. MALONE.

<sup>6</sup> *For what his eyes eat only.*] Thus Martial :

“ *Inspexit molles pueros, oculisque comedit.*”

STEEVENS.

That she did make defect, perfection;  
And, breathless, power breathe forth.

*MEC.* Now Antony must leave her utterly.

*ENO.* Never ; he will not ;  
Age cannot wither her, nor custom stale  
Her infinite variety : <sup>7</sup> Other women  
Cloy th' appetites they feed ; but she makes hungry,  
Where most she satisfies. <sup>8</sup> For vilest things  
Become themselves in her ; <sup>9</sup> that the holy priests <sup>1</sup>

<sup>7</sup> *Age cannot wither her, nor custom stale*

*Her infinite variety :]* Such is the praise bestowed by Shakspeare on his heroine ; a praise that well deserves the consideration of our female readers. Cleopatra, as appears from the tetradrachms of Antony, was no Venus ; and indeed the majority of ladies who most successfully enslaved the hearts of princes, are known to have been less remarkable for personal than mental attractions. The reign of insipid beauty is seldom lasting ; but permanent must be the rule of a woman who can diversify the sameness of life by an inexhausted variety of accomplishments.

To *stale* is a verb employed by Heywood, in *The Iron Age*, 1632 :

“ One that hath *stal'd* his courtly tricks at home.”

STEEVENS.

<sup>8</sup> — *Other women*

*Cloy th' appetites they feed ; but she makes hungry,  
Where most she satisfies.]* Almost the same thought, clothed nearly in the same expressions, is found in the old play of *Pericles* :

“ Who starves the ears she feeds, and makes them hungry,

“ The more she gives them speech.”

Again, in our author's *Venus and Adonis* :

“ And yet not cloy thy lips with loath'd satiety,

“ But rather famish them amid their plenty.” MALONE.

<sup>9</sup> — *For vilest things*

*Become themselves in her ;]* So, in our author's 150th Sonnet :

“ Whence hast thou this *becoming* of things ill ?”

MALONE.

Bless her, when she is riggish.<sup>2</sup>

*MEC.* If beauty, wisdom, modesty, can settle  
The heart of Antony, Octavia is  
A blessed lottery to him.<sup>3</sup>

<sup>1</sup> — *the holy priests &c.*] In this, and the foregoing description of Cleopatra's passage down the Cydnus, Dryden seems to have emulated Shakspeare, and not without success:

“ — she's dangerous:

“ Her eyes have power beyond Thessalian charms,  
“ To draw the moon from heaven. For eloquence,  
“ The sea-green firens taught her voice their flattery;  
“ And, while she speaks, night steals upon the day,  
“ Unmark'd of those that hear: Then, she's so charming,  
“ Age buds at sight of her, and swells to youth:  
“ The holy priests gaze on her when she smiles;  
“ And with heav'd hands, forgetting gravity,  
“ They bless her wanton eyes. Even I who hate her,  
“ With a malignant joy behold such beauty,  
“ And while I curse desire it.”

Be it remembered, however, that, in both instances, without a spark from Shakspeare, the blaze of Dryden might not have been enkindled. REED.

<sup>2</sup> — *when she is riggish.*] *Rigg* is an ancient word meaning a strumpet. So, in Whetstone's *Casile of Delight*, 1576:

“ Then loath they will both lust and wanton love,  
“ Or else be sure such *ryggs* my care shall prove.”

Again:

“ Immodest *rigg*, I Ovid's counsel usde.”

Again, in Churchyard's *Dolorous Gentlewoman*, 1593:

“ About the streets was gadding, gentle *rigge*,  
“ With clothes tuckt up to set bad ware to sale,  
“ For youth good stuffe, and for olde age a stale.”

STEEVENS.

Again, in J. Davies's *Scourge of Folly*, printed about the year 1611:

“ When wanton *rig*, or lecher dissolute,  
“ Do stand at Paules Cross in a—suite.” MALONE.

<sup>3</sup> — *Octavia is*

*A blessed lottery to him.*] Dr. Warburton says, the poet wrote *allottery*, but there is no reason for this assertion. The ghost of Andrea, in *The Spanish Tragedy*, says:

“ Minos in graven leaves of *lottery*  
“ Drew forth the manner of my life and death.”

FARMER.

*AGR.* Let us go.—  
 Good Enobarbus make yourself my guest,  
 Whilst you abide here.

*ENO.* Humbly, fir, I thank you.  
 [*Exeunt.*]

## SCENE III.

*The same. A Room in Cæsar's House.*

*Enter CÆSAR, ANTONY, OCTAVIA between them ;  
 Attendants and a Soothfayer.*

*ANT.* The world, and my great office, will some-  
 times  
 Divide me from your bosom.

*OCTA.* All which time  
 Before the gods my knee shall bow my prayers<sup>4</sup>  
 To them for you.

*ANT.* Good night, fir.—My Octavia,  
 Read not my blemishes in the world's report :  
 I have not kept my square ; but that to come

So, in Stanyhurft's translation of *Virgil*, 1582 :

“ By this hap escaping the filth of *lottarye* carnal.”

Again, in *The Honest Man's Fortune*, By Beaumont and Fletcher :

“ — fainting under

“ Fortune's false *lottery*.” STEEVENS.

*Lottery* for allotment. HENLEY.

<sup>4</sup> — *shall bow my prayers* —] The same construction is  
 found in *Coriolanus*, Act I. sc. i :

“ Shouting their emulation.”

Again, in *King Lear*, Act II. sc. ii :

“ Smile you my speeches ?”

Modern editors have licentiously read :

— *bow* in prayers. STEEVENS.



Shall all be done by the rule. Good night, dear lady.—

*OCTA.* Good night, fir.<sup>5</sup>

*CÆS.* Good night.

[*Exeunt CÆSAR and OCTAVIA.*]

*ANT.* Now, firrah! you do wish yourself in Egypt?

*SOOTH.* 'Would I had never come from thence, nor you

Thither!<sup>6</sup>

*ANT.* If you can, your reason?

*SOOTH.* I see't in  
My motion, have it not in my tongue:<sup>7</sup> But yet

<sup>5</sup> *Ant.* — Good night, dear lady.—

*Octa.* Good night, fir.] These last words, which in the only authentick copy of this play are given to Antony, the modern editors have assigned to Octavia. I see no need of change. He addresses himself to Cæsar, who immediately replies, *Good night.* MALONE.

I have followed the second folio, which puts these words (with sufficient propriety) into the mouth of Octavia.

STEEVENS.

Antony has already said "Good night, fir," to Cæsar, in the three first words of his speech. The repetition would be absurd.

The editor of the second folio appears, from this and numberless other instances, to have had a copy of the first folio corrected by the players, or some other well-informed person.

RITSON.

<sup>6</sup> 'Would I had never come from thence, nor you

Thither!] Both the sense and grammar require that we should read *hither*, instead of *thither*. To come *hither* is English, but to come *thither* is not. The Soothsayer advises Antony to hie back to Egypt, and for the same reason wishes he had never come to Rome; because when they were together, Cæsar's genius had the ascendant over his. M. MASON.

<sup>7</sup> *I see't in*

*My motion, have it not in my tongue:]* i. e. the divinitory agitation. WARBURTON.

Hie you again to Egypt.<sup>8</sup>

*ANT.* Say to me,  
Whose fortunes shall rise higher, Cæsar's, or mine?

*SOOTH.* Cæsar's.

Therefore, O Antony, stay not by his side:  
Thy dæmon, that's thy spirit which keeps thee, is  
Noble, courageous, high, unmatchable,  
Where Cæsar's is not; but, near him, thy angel  
Becomes a Fear,<sup>9</sup> as being o'erpower'd; therefore  
Make space enough between you.

Mr. Theobald reads, with some probability, I see it in my  
*notion.* MALONE.

<sup>8</sup> *Hie you again to Egypt.*] Old copy, unmetrically:  
*Hie you to Egypt again.* STEEVENS.

<sup>9</sup> *Becomes a Fear,*] Mr. Upton reads:  
*Becomes afeard,*—

The common reading is more poetical. JOHNSON.

A *Fear* was a personage in some of the old moralities. Beaumont and Fletcher allude to it in *The Maid's Tragedy*, where Aspasia is instructing her servants how to describe her situation in needle-work:

“ ——— and then a *Fear*:

“ Do that *Fear* bravely, wench.”——

Spenser had likewise personified *Fear*, in the 12th canto of the third Book of his *Fairy Queen*. In the sacred writings *Fear* is also a person:

“ I will put a *Fear* in the land of Egypt.” *Exodus*.

The whole thought is borrowed from Sir T. North's translation of Plutarch: “ With Antonius there was a soothfayer or astronomer of Ægypt, that coulde cast a figure, and iudge of men's natiuities, to tell them what should happen to them. He, either to please Cleopatra, or else for that he founde it so by his art, told Antonius plainly, that his fortune (which of it selfe was excellent good, and very great) was altogether blemished, and obscured by Cæsars fortune: and therefore he counsell'd him vtterly to leaue his company, and to get him as farre from him as he could. For thy Demon said he, (that is to say, the good angell and spirit that keepeth thee) is affraied of his: and

*ANT.* Speak this no more.

*SOOTH.* To none but thee; no more, but when  
to thee.

If thou dost play with him at any game,  
Thou art sure to lose; and, of that natural luck,  
He beats thee 'gainst the odds; thy lustre thickens,<sup>1</sup>  
When he shines by: I say again, thy spirit  
Is all afraid to govern thee near him;  
But, he away,<sup>2</sup> 'tis noble.

*ANT.* Get thee gone:  
Say to Ventidius, I would speak with him:—  
[Exit Soothsayer.]

He shall to Parthia.—Be it art, or hap,  
He hath spoken true: The very dice obey him;  
And, in our sports, my better cunning faints  
Under his chance: if we draw lots, he speeds:  
His cocks do win the battle still of mine,  
When it is all to nought; and his quails<sup>3</sup> ever

being coragious and high when he is alone, becometh fearfull  
and timerous when he commeth neere vnto the other."

STEEVENS.

Our author has a little lower expressed his meaning more  
plainly:

"—— I say again, *thy spirit*

"Is all *afraid* to govern thee near him."

We have this sentiment again in *Macbeth*:

"—— near him,

"My genius is rebuk'd; as, it is said,

"Mark Antony's was by Cæsar's."

The old copy reads—*that thy spirit*. The correction, which  
was made in the second folio, is supported by the foregoing pas-  
sage in Plutarch, but I doubt whether it is necessary. MALONE.

<sup>1</sup> —— *thy lustre thickens,*] So, in *Macbeth*:

"—— *light thickens,*—." STEEVENS.

<sup>2</sup> *But, he away,*] Old copy—*alway*. Corrected by Mr.  
Pope. MALONE.

<sup>3</sup> —— *his quails*—] The ancients used to match quails as  
we match cocks. JOHNSON.

Beat mine, in hoop'd, at odds.<sup>4</sup> I will to Egypt :  
And though I make this marriage for my peace,

*Enter VENTIDIUS.*

I' the east my pleasure lies :—O, come, Ventidius,  
You must to Parthia ; your commission's ready :  
Follow me, and receive it. [*Exeunt.*

So, in the old translation of Plutarch : “ For, it is said, that as often as they two drew cuts for pastime, who should have any thing, or whether they played at dice, Antonius alway lost. Oftentimes when they were disposed to see cockefight, or quails that were taught to fight one with another, Cæsar's cockes or quails did euer overcome.” STEEVENS.

<sup>4</sup> — in hoop'd, at odds.] Thus the old copy. *In hoop'd* is inclosed, confined, that they may fight. The modern editions read :

*Beat mine, in whoop'd-at odds.*— JOHNSON.

Shakspeare gives us the practice of his own time ; and there is no occasion for *in whoop'd-at*, or any other alteration. John Davies begins one of his Epigrams upon Proverbs :

“ He sets cocke on the hoope, *in*, you would say ;

“ For cocking *in hoopes* is now all the play.” FARMER.

The attempt at emendation, however, deserves some respect ; as, in *As you like it*, Celia says : “ —and after that *out of all whooping.*” STEEVENS.

*At odds* was the phraseology of Shakspeare's time. So, in *Mortimeriados*, by Michael Drayton, no date :

“ She straight begins to bandy him about,

“ *At thousand odds*, before the set goes out.” MALONE.

## SCENE IV.

*The same. A Street.*

*Enter* LEPIDUS, MECÆNAS, *and* AGRIPPA.

LEP. Trouble yourselves no further: pray you,  
hasten  
Your generals after.

*AGR.* Sir, Mark Antony  
Will e'en but kiss Octavia, and we'll follow.

*LEP.* Till I shall see you in your soldier's dress,  
Which will become you both, farewell.

*MEC.* We shall,  
As I conceive the journey, be at mount<sup>5</sup>  
Before you, Lepidus.

LEP. Your way is shorter,  
My purposes do draw me much about ;  
You'll win two days upon me.

*MEC. AGR.* Sir, good success!

*LEP.* Farewell. [*Exeunt.*

<sup>5</sup> — at mount—] i. e. Mount *Misenum*. STEEVENS.

Our author probably wrote—*a'the* mount. MALONE.



## SCENE V.

Alexandria. *A Room in the Palace.*

*Enter CLEOPATRA, CHARMIAN, IRAS, and ALEXAS.*

CLEO. Give me some musick; musick, moody  
food<sup>6</sup>  
Of us that trade in love.

ATTEND.                      The musick, ho!

*Enter MARDIAN.*

CLEO. Let it alone; let us to billiards:<sup>7</sup>  
Come, Charmian.

CHAR. My arm is fore, best play with Mardian.

CLEO. As well a woman with an eunuch play'd,  
As with a woman;—Come, you'll play with me, fir?

<sup>6</sup> ——— *musick, moody food*—] The *mood* is the *mind*, or *mental disposition*. Van Haaren's panegyrick on the English begins, *Grootmoedig Volk*, [*great-minded nation*.] Perhaps here is a poor jest intended between *mood* the *mind* and *moods* of musick. JOHNSON.

*Moody*, in this instance, means *melancholy*. Cotgrave explains *moody*, by the French words, *morne* and *triste*.

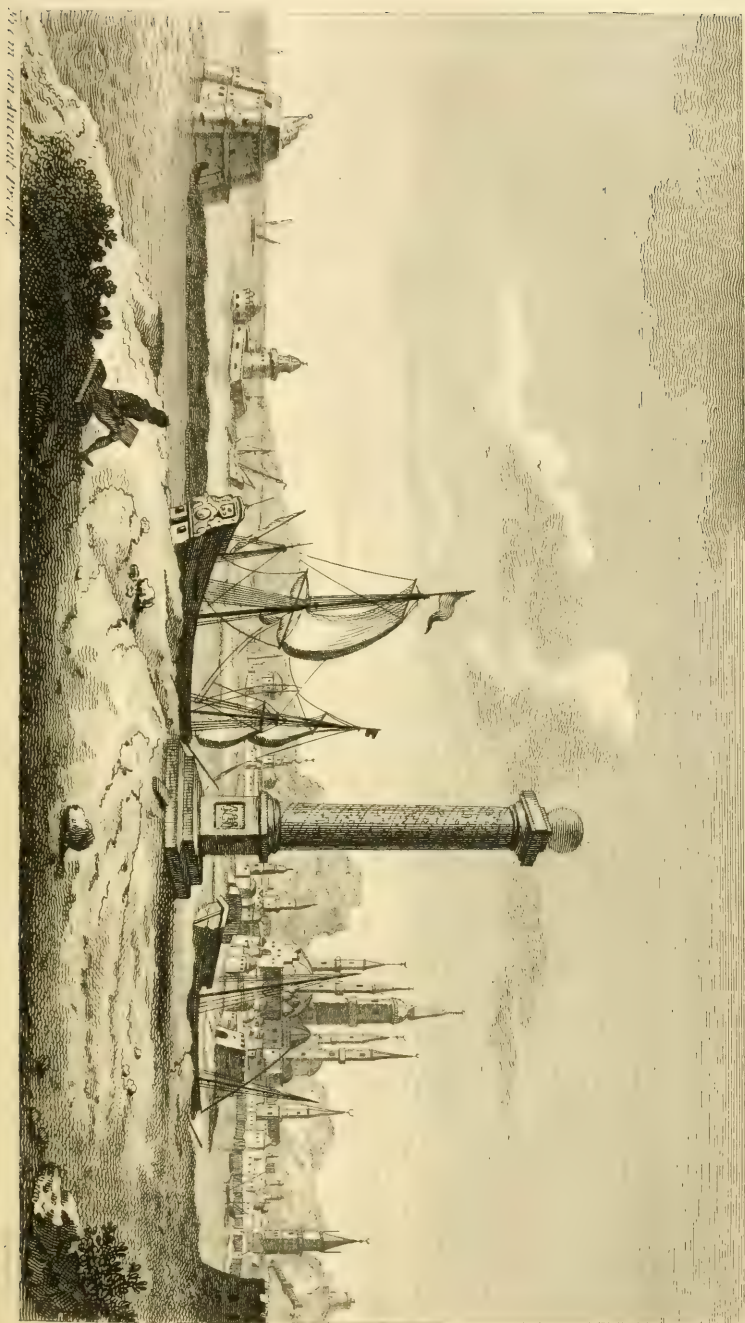
STEEVENS.

So, in *The Comedy of Errors*:

“Sweet recreation barr'd, what doth ensue,

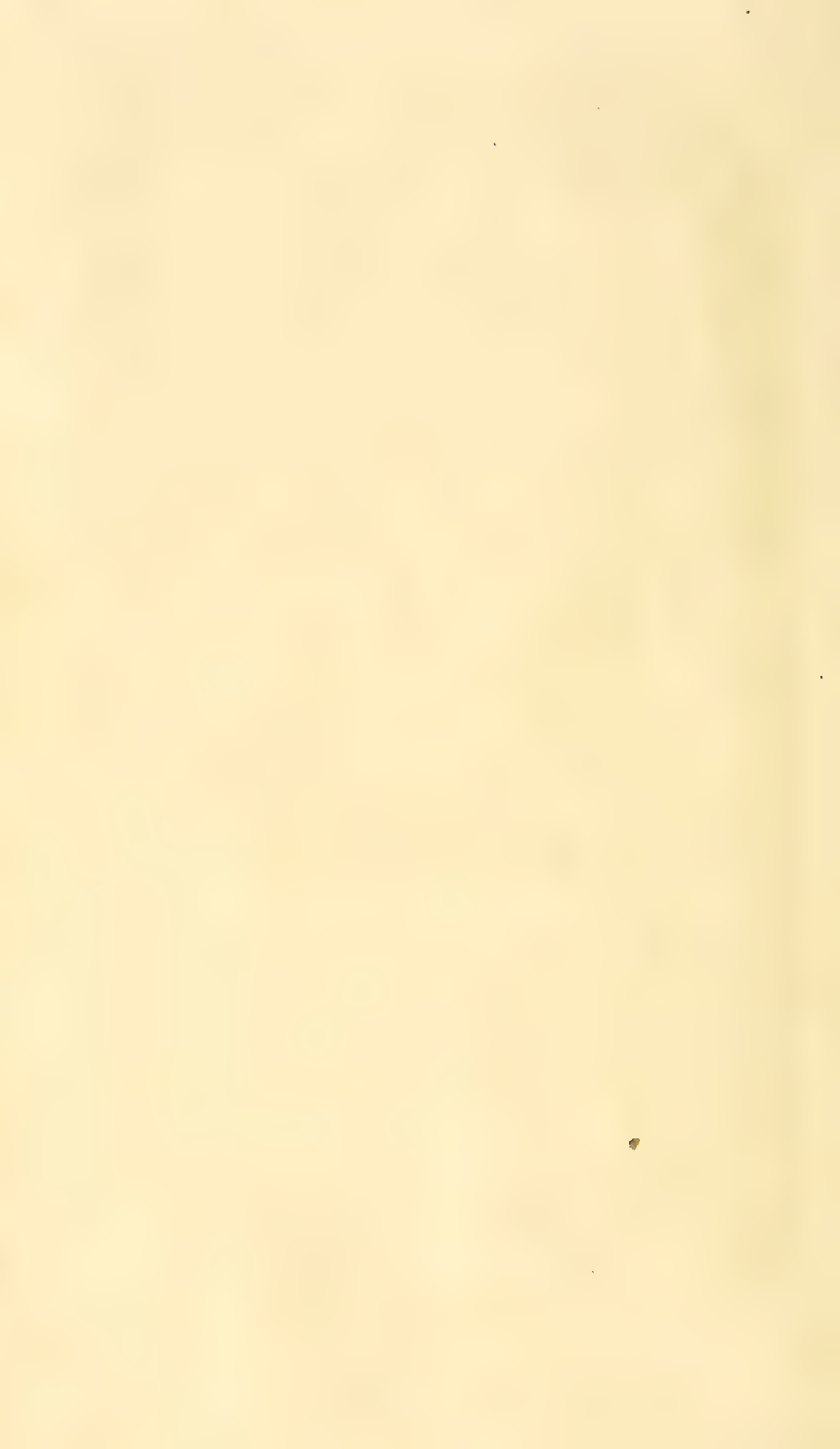
“But *moody* and dull *melancholy*?” MALONE.

<sup>7</sup> ——— *let us to billiards*:] This is one of the numerous anachronisms that are found in these plays. This game was not known in ancient times. MALONE.



*Scène au large de Paris.*

NATHANIEL  
LONDON  
1847



MAR. As well as I can, madam.

CLEO. And when good will is show'd, though it  
come too short,

The actor may plead pardon.<sup>8</sup> I'll none now :—  
Give me mine angle,—We'll to the river : there,  
My musick playing far off, I will betray  
Tawny-finn'd fishes ;<sup>9</sup> my bended hook shall pierce  
Their slimy jaws ; and, as I draw them up,  
I'll think them every one an Antony,  
And say, Ah, ha ! you're caught.

CHAR. 'Twas merry, when  
You wager'd on your angling ; when your diver  
Did hang a salt-fish<sup>1</sup> on his hook, which he  
With fervency drew up.

CLEO. That time !—O times !—  
I laugh'd him out of patience ; and that night  
I laugh'd him into patience : and next morn,  
Ere the ninth hour, I drunk him to his bed ;  
Then put my tires and mantles on him, whilst  
I wore his sword Philippan.<sup>2</sup> O ! from Italy ;—

<sup>8</sup> *And when good will is show'd, though it come too short,  
The actor may plead pardon.*] A similar sentiment has  
already appeared in *A Midsummer-Night's Dream* :

“ For never any thing can be amiss,

“ When simpleness and duty tender it.” STEEVENS.

<sup>9</sup> *Tawny-finn'd fishes ;*] The first copy reads :

*Tawny fine fishes*,——. JOHNSON.

Corrected by Mr. Theobald. MALONE.

<sup>2</sup> *Did hang a salt-fish &c.*] This circumstance is likewise  
taken from Sir Thomas North's translation of the life of Antony  
in Plutarch. STEEVENS.

—— *w hilfi*

*I wore his sword Philippan.*] We are not to suppose, nor  
is there any warrant from history, that Antony had any particu-  
lar sword so called. The dignifying weapons, in this sort, is a  
custom of much more recent date. This therefore seems a com-

*Enter a Messenger.*

Ram thou thy fruitful tidings<sup>3</sup> in mine ears,  
That long time have been barren.

pliment *à posteriori*. We find Antony, afterwards, in this play, boasting of his own prowess at Philippi:

“*Ant.* Yes, my lord, yes; he at Philippi kept  
“ His sword e’en like a dancer; while I struck  
“ The lean and wrinkled Cassius;” &c.

That was the greatest action of Antony’s life; and therefore this seems a fine piece of flattery, intimating, that this sword ought to be denominated from that illustrious battle, in the same manner as modern heroes in romances are made to give their swords pompous names. THEOBALD.

<sup>3</sup> *Ram thou thy fruitful tidings*—] Shakspeare probably wrote, (as Sir T. Hanmer observes,) *Rain thou* &c. *Rain* agrees better with the epithets *fruitful* and *barren*. So, in *Timon*:

“*Rain* sacrificial whisp’rings in his ear.”

Again, in *The Tempest*:

“ ——— Heavens *rain* grace!” STEEVENS.

I suspect no corruption. The term employed in the text is much in the style of the speaker; and is supported incontestably by a passage in *Julius Cæsar*:

“ ——— I go to meet  
“ The noble Brutus, *thrusting* this report  
“ Into his ears.”

Again, in *Cymbeline*:

“ ——— say, and speak thick,  
“ (Love’s counsellor should *fill the bores of hearing*,  
“ *T. the smothering of the sense*,) how far,” &c.

Again, in *The Tempest*:

“ You *cram* these words into my ears, against  
“ The stomach of my sense.” MALONE.

*Ram* is a vulgar word, never used in our author’s plays, but once by Falstaff, where he describes his situation in the buck-basket. In the passage before us, it is evidently a misprint for *rain*. The quotation from *Julius Cæsar* does not support the old reading at all, the idea being perfectly distinct. RITSON.

*Ramm’d*, however, occurs in *King John*:

“ Have we *ramm’d* up your gates against the world.”  
STEEVENS.



MESS. Madam, madam,—

CLEO. Antony's dead?—

If thou say so, villain, thou kill'st thy mistress:

But well and free,<sup>4</sup>

If thou so yield him, there is gold, and here

My bluest veins to kiss; a hand, that kings

Have lipp'd, and trembled kissing.

MESS. First, madam, he's well.

CLEO. Why, there's more gold. But, firrah, mark;  
We use

To say, the dead are well: bring it to that,

The gold I give thee, will I melt, and pour

Down thy ill-uttering throat.

MESS. Good madam, hear me.

CLEO. Well, go to, I will;

But there's no goodness in thy face: If Antony

Be free, and healthful,—why so tart a favour

To trumpet such good tidings?<sup>5</sup> If not well,

<sup>4</sup> *But well and free, &c.*] This speech is but coldly imitated by Beaumont and Fletcher, in *The False One*:

“*Cleop.* What of him? Speak: if ill, Apollodorus,

“It is my happiness: and for thy news

“Receive a favour kings have kneel'd in vain for,

“And kiss my hand.” STEEVENS.

<sup>5</sup> ——— *If Antony*

*Be free, and healthful,—why so tart a favour*

*To trumpet such good tidings?*] The old copies have not the adverb—*why*; but, as Mr. M. Maſon obſerves, ſomewhat was wanting in the ſecond of theſe lines, both to the ſenſe and to the metre. He has, therefore, no doubt but the paſſage ought to run thus:

“ ——— *If Antony*

*Be free, and healthful,—why ſo tart a favour*

*To uſher &c.*

I have availed myſelf of this neceſſary expletive, which I find alſo in Sir Thomas Hanmer's edition. STEEVENS.

Thou should'st come like a fury crown'd with snakes,  
Not like a formal man.<sup>6</sup>

MESS. Will't please you hear me?

CLEO. I have a mind to strike thee, ere thou  
speak'st :

Yet, if thou say, Antony lives, is well,  
Or friends with Cæsar,<sup>7</sup> or not captive to him,  
I'll set thee in a shower of gold, and hail  
Rich pearls upon thee.<sup>8</sup>

I suspect a word was omitted at the press, and that Shakspeare wrote :

— If Antony  
Be free, and healthful, needs so tart a favour &c.

MALONE.

<sup>6</sup> Not like a formal man.] Decent, regular. JOHNSON.

By a formal man, Shakspeare means, a man in his senses. Informal women, in *Measure for Measure*, is used for women beside themselves. STEEVENS.

A formal man, I believe, only means a man in form, i. e. shape. You should come in the form of a fury, and not in the form of a man. So, in *A mad World my Masters*, by Middleton, 1608 :

“The very devil assum'd thee formally.”

i. e. assumed thy form. MALONE.

<sup>7</sup> Yet, if thou say, Antony lives, is well,

Or friends with Cæsar, &c.] The old copy reads—'tis well. MALONE.

We surely should read—is well. The Messenger is to have his reward, if he says, that Antony is alive, in health, and either friends with Cæsar, or not captive to him. TYRWHITT.

<sup>8</sup> I'll set thee in a shower of gold, and hail

Rich pearls upon thee.] That is, I will give thee a kingdom: it being the eastern ceremony, at the coronation of their kings, to powder them with gold-dust and seed-pearl. So, Milton :

“—the gorgeous cast with liberal hand

“Showers on her kings barbaric pearl and gold.”

In *The Life of Timur-bec, or Tamerlane*, written by a Persian contemporary author, are the following words, as translated by

MESS. Madam, he's well.

CLEO. Well said.

MESS. And friends with Cæsar.

CLEO. Thou'rt an honest man.

MESS. Cæsar and he are greater friends than ever.

CLEO. Make thee a fortune from me.

MESS. But yet, madam,—

CLEO. I do not like *but yet*, it does allay  
The good precedence;<sup>9</sup> fy upon *but yet* :  
*But yet* is as a gaoler to bring forth  
Some monstrous malefactor. Pr'ythee, friend,  
Pour out the pack<sup>1</sup> of matter to mine ear,  
The good and bad together: He's friend with  
Cæsar;

In state of health, thou say'st; and, thou say'st, free.

MESS. Free, madam! no; I made no such report:  
He's bound unto Octavia.

CLEO. For what good turn?

MESS. For the best turn i' the bed.

CLEO. I am pale, Charmian.

MESS. Madam, he's married to Octavia.

Monf. Petit de la Croix, in the account there given of his coronation, Book II. chap. i: "Les princes du sang royal & les emirs repandirent à pleines mains sur sa tête quantité d'or & de pierreries *selon la coutume*." WARBURTON.

<sup>9</sup> — *it does allay*

*The good precedence;*] i. e. abates the good quality of what is already reported. STEEVENS.

<sup>1</sup> — the *pack* —] A late editor [Mr. Capell] reads—*thy* pack. REED.

I believe our author wrote—*thy* pack. *The*, *thee*, and *thy*, are frequently confounded in the old copy. MALONE.

CLEO. The most infectious pestilence upon thee !  
[*Strikes him down.*]

MESS. Good madam, patience.

CLEO. What say you ?—Hence,  
[*Strikes him again.*]

Horrible villain ! or I'll spurn thine eyes  
Like balls before me ; I'll unhair thy head ;—  
[*She hales him up and down.*]  
Thou shalt be whipp'd with wire, and stew'd in brine,  
Smarting in ling'ring pickle.

MESS. Gracious madam,  
I, that do bring the news, made not the match.

CLEO. Say, 'tis not so, a province I will give thee,  
And make thy fortunes proud : the blow thou hadst  
Shall make thy peace, for moving me to rage ;  
And I will boot thee with what gift beside  
Thy modesty can beg.

MESS. He's married, madam.

CLEO. Rogue, thou hast liv'd too long.  
[*Draws a Dagger.*<sup>2</sup>]

MESS. Nay, then I'll run :—  
What mean you, madam ? I have made no fault.  
[*Exit.*]

CHAR. Good madam, keep yourself within your-  
self ;<sup>3</sup>  
The man is innocent.

<sup>2</sup> — *Draws a Dagger.*] The old copy—*Draw a Knife.*  
STEEVENS.

See Vol. X. p. 67, n. 3. MALONE.

<sup>3</sup> — *keep yourself within yourself ;*] i. e. contain yourself,  
restrain your passion within bounds. So, in *The Taming of the*  
*Shrew* :

“ Doubt not, my lord, we can *contain* ourselves.”

STEEVENS.

CLEO. Some innocents 'scape not the thunder-bolt.—

Melt Egypt into Nile!<sup>4</sup> and kindly creatures  
Turn all to serpents!—Call the slave again;  
Though I am mad, I will not bite him:—Call.

CHAR. He is afraid to come.

CLEO. I will not hurt him:—  
These hands do lack nobility, that they strike  
A meaner than myself;<sup>5</sup> since I myself  
Have given myself the cause.—Come hither, sir.

*Re-enter Messenger.*

Though it be honest, it is never good  
To bring bad news: Give to a gracious message

<sup>4</sup> *Melt Egypt into Nile!*] So, in the first scene of this play:  
“Let Rome in Tyber melt,” &c. STEEVENS.

<sup>5</sup> *These hands do lack nobility, that they strike  
A meaner than myself;*] This thought seems to be borrowed from the laws of chivalry, which forbade a knight to engage with his inferior. So, in *Albumazar*:

“Stay; understand'st thou well the points of duel?  
“Art born of gentle blood, and pure descent?—  
“Was none of all thy lineage hang'd or cuckold?  
“Bastard, or bastinado'd? is thy pedigree  
“As long and wide as mine?—for otherwise  
“Thou wert most unworthy, and 'twere loss of honour  
“In me to fight.” STEEVENS.

Perhaps here was intended an indirect censure of Queen Elizabeth, for her unprincely and unfeminine treatment of the amiable Earl of Essex. The play was probably not produced till after her death, when a stroke at her proud and passionate demeanour to her courtiers and maids of honour (for her majesty used to chastise *them* too) might be safely hazarded. In a subsequent part of this scene there is (as Dr. Grey has observed) an evident allusion to Elizabeth's enquiries concerning the person of her rival, Mary, Queen of Scots. MALONE.



An host of tongues; but let ill tidings tell  
Themselves, when they be felt.

MESS. I have done my duty.

CLEO. Is he married?  
I cannot hate thee worser than I do,  
If thou again say, Yes.

MESS. He is married, madam.

CLEO. The gods confound thee! dost thou hold  
there still?

MESS. Should I lie, madam?

CLEO. O, I would, thou didst;  
So half my Egypt were submerg'd,<sup>6</sup> and made  
A cistern for scald snakes! Go, get thee hence;  
Hadst thou Narcissus in thy face, to me  
Thou would'st appear most ugly.<sup>7</sup> He is married?

MESS. I crave your highness' pardon.

CLEO. He is married?

MESS. Take no offence, that I would not offend  
you:  
To punish me for what you make me do,  
Seems much unequal: He is married to Octavia.

<sup>6</sup> — *were* submerg'd,] *Submerg'd* is whelmed under water. So, in *The Martial Maid*, by Beaumont and Fletcher:

“ — spoil'd, lost, and *submerg'd* in the inundation,”  
&c.

Again, in Reynolds's *God's Revenge against Murder*, Book III. Hist. xiv: “ — as the cataracts of Nilus make it *submerge* and wash Egypt with her inundation.” STEEVENS.

<sup>7</sup> — — — to me

*Thou would'st appear most ugly.*] So, in *King John*, Act III. sc. i:

“ Fellow, be gone; I cannot brook thy sight;

“ This news hath made thee a *most ugly* man.”

STEEVENS.

CLEO. O, that his fault should make a knave of thee,  
That art not!—What? thou'rt sure of't?<sup>8</sup>—Get thee hence:

<sup>8</sup> *That art not!—What? thou'rt sure of't?*] Old copy:  
*That art not what thou'rt sure of.* STEEVENS.

For this, which is not easily understood, Sir Thomas Hanmer has given:

*That say'it but what thou'rt sure of!*

I am not satisfied with the change, which, though it affords sense, exhibits little spirit. I fancy the line consists only of abrupt starts:

*O that his fault should make a knave of thee,*  
That art—not what?—Thou'rt sure on't. Get thee hence:

*That his fault should make a knave of thee that art—but what shall I say thou art not? Thou art then sure of this marriage.*—Get thee hence.

Dr. Warburton has received Sir T. Hanmer's emendation.

JOHNSON.

In *Measure for Measure*, A& II. sc. ii. is a passage so much resembling this, that I cannot help pointing it out for the use of some future commentator, though I am unable to apply it with success to the very difficult line before us:

“Drest in a little brief authority,  
“*Most ignorant of what he's most assur'd,*  
“His glassy essence.” STEEVENS.

*That art not what thou'rt sure of!*] i.e. Thou art not an honest man, of which thou art thyself assured, but thou art, in my opinion, a knave by thy master's fault alone. TOLLET.

A proper punctuation, with the addition of a single letter, will make this passage clear; the reading of *sure of't*, instead of *sure of*:

*O, that his fault should make a rogue of thee*  
*That art not!—What? thou'rt sure of't?*

That is, What? are you sure of what you tell me, that he is married to Octavia? M. MASON.

I suspect, the editors have endeavoured to correct this passage in the wrong place. Cleopatra begins now a little to recollect herself, and to be ashamed of having struck the servant for the fault of his master. She then very naturally exclaims:

The merchandife which thou haft brought from  
Rome,  
Are all too dear for me; Lie they upon thy hand,  
And be undone by 'em! [Exit Meflenger.

CHAR. Good your highnefs, patience.

CLEO. In praifing Antony, I have difprais'd  
Cæfar.

CHAR. Many times, madam.

CLEO. I am paid for't now.

Lead me from hence,  
I faint; O Iras, Charmian,—'Tis no matter:—  
Go to the fellow, good Alexas; bid him  
Report the feature of Octavia,<sup>2</sup> her years,

*O, that his fault ſhould make a knave of thee,  
Thou art not what thou'rt fore of!"*

for fo I would read, with the change of only one letter.—Alas, is it not ſtrange, that the fault of Antony ſhould make thee appear to me a knave, thee, that art innocent, and art not the cauſe of that ill news, in conſequence of which thou art yet *fore* with my blows!

If it be ſaid, that it is very harſh to ſuppoſe that Cleopatra means to ſay to the Meſſenger, that *he* is not himſelf that *information* which he brings, and which has now made him ſmart, let the following paſſage in *Coriolanus* answer the objection:

“ Left you ſhould chance to whip your *information*,  
“ And beat the meſſenger that bids beware  
“ Of what is to be dreaded.”

The Egyptian queen has beaten her *information*.

If the old copy be right, the meaning is—Strange, that his fault ſhould make thee appear a knave, who art not that *information* of which thou bringeſt ſuch certain aſſurance.

MALONE.

I have adopted the arrangement, &c. propoſed, with ſingular acutenefs, by Mr. M. Maſon; and have the greater confidence in it, becauſe I received the very ſame emendation from a gentleman who had never met with the work in which it firſt occurred. STEEVENS.

<sup>2</sup> — the feature of Octavia,] By feature ſeems to be

Her inclination, let him not leave out  
The colour of her hair :<sup>1</sup>—bring me word quickly.—  
[Exit ALEXAS.]

Let him for ever go :<sup>2</sup>—Let him not—Charmian,  
Though he be painted one way like a Gorgon,  
T'other way he's a Mars :<sup>3</sup>—Bid you Alexas  
[To MARDIAN.]

meant, the cast and make of her face. *Feature*, however, anciently appears to have signified *beauty* in general.

So, in Greene's *Farewell to Folly*, 1617 : “—rich thou art, *featured* thou art, feared thou art.”

Spenser uses *feature* for the whole turn of the body. *Fairy Queen*, B. I. c. viii :

“ Thus when they had the witch disrobed quite,

“ And all her filthy *feature* open shewn.”

Again, in B. III. c. ix :

“ She also doft her heavy haberjeon,

“ Which the fair *feature* of her limbs did hide.”

STEEVENS.

Our author has already, in *As you like it*, used *feature* for the general cast of face. See Vol. VIII. p. 112, n. 4.

MALONE.

<sup>1</sup> —let him not leave out

*The colour of her hair :*] This is one of Shakspeare's masterly touches. Cleopatra, after bidding Charmian to enquire of the Messenger concerning the beauty, age, and temperament of Octavia, immediately adds, *let him not leave out the colour of her hair* ; as from thence she might be able to judge for herself, of her rival's propensity to those pleasures, upon which her passion for Antony was founded. HENLEY.

Verily, I would, for the instruction of mine ignorance, that the commentator had dealt more diffusely on this delectable subject, for I can in no wise divine what coloured hair is to be regarded as most indicative of venereal motions : perhaps indeed the *κόμαι χρυσαῖαι* ; and yet, without experience, certainty may still be wanting to mine appetite for knowledge. *Cuncta prius tentanda*, saith that waggish poet Ovidius Naso. AMNER.

<sup>2</sup> *Let him for ever go :*] She is now talking in broken sentences, not of the Messenger, but Antony. JOHNSON.

<sup>3</sup> *T'other way he's a Mars :*] In this passage the sense is

110 ANTONY AND CLEOPATRA.

Bring me word, how tall she is.—Pity me, Charmian,  
But do not speak to me.—Lead me to my chamber.  
[*Exeunt.*]

S C E N E VI.

*Near Misenum.*

*Enter POMPEY and MENAS, at one side, with Drum and Trumpet: at another, CÆSAR, LEPIDUS, ANTONY, ENOBARBUS, MECÆNAS, with Soldiers marching.*

POM. Your hostages I have, so have you mine;  
And we shall talk before we fight.

CÆS. Most meet,  
That first we come to words; and therefore have we  
Our written purposes before us sent;  
Which, if thou hast consider'd, let us know  
If 'twill tie up thy discontented sword;  
And carry back to Sicily much tall youth,  
That else must perish here.

POM. To you all three,  
The senators alone of this great world,

clear, but, I think, may be much improved by a very little alteration.

Cleopatra, in her passion upon the news of Antony's marriage, says:

“ Let him for ever go:—Let him *not*—Charmian,—  
“ Though he be painted one way like a Gorgon,  
“ T'other way he's a Mars.”—

This, I think, would be more spirited thus:

*Let him for ever go—let him—no,—Charmian;  
Though he be painted, &c. TYRWHITT.*



Chief factors for the gods,—I do not know,  
 Wherefore my father should revengers want,  
 Having a son, and friends; since Julius Cæsar,  
 Who at Philippi the good Brutus ghosted,<sup>4</sup>  
 There saw you labouring for him. What was it,  
 That mov'd pale Cassius to conspire? And what  
 Made the<sup>5</sup> all-honour'd, honest, Roman Brutus,  
 With the arm'd rest, courtiers of beauteous free-  
 dom,

To drench the Capitol; but that they would  
 Have one man but a man? And that is it,  
 Hath made me rig my navy; at whose burden  
 The anger'd ocean foams; with which I meant  
 To scourge the ingratitude that spiteful Rome  
 Cast on my noble father.

CÆS. Take your time.

ANT. Thou canst not fear us,<sup>6</sup> Pompey, with thy  
 sails,  
 We'll speak with thee at sea: at land, thou know'st  
 How much we do o'er-count thee.

POM. At land, indeed,  
 Thou dost o'er-count me of my father's house:<sup>7</sup>

<sup>4</sup> — the good Brutus ghosted,] This verb is also used by Burton, in his *Anatomy of Melancholy*. Preface, p. 22, edit. 1632. "What madnesse *ghosts* this old man? but what madnesse *ghosts* us all?" STEEVENS.

<sup>5</sup> Made the—] Thus the second folio. In the first, the article—the is omitted, to the manifest injury of the metre.

STEEVENS.

<sup>6</sup> Thou canst not fear us,] Thou canst not affright us with thy numerous navy. JOHNSON.

So, in *Measure for Measure*:

"Setting it up, to *fear* the birds of prey." STEEVENS.

<sup>7</sup> At land, indeed,

Thou dost o'er-count me of my father's house:] At land indeed thou dost exceed me in possessions, having added to thy

But, since the cuckoo builds not for himself,<sup>8</sup>  
Remain in't as thou may'st.

LEP. Be pleas'd to tell us,  
(For this is from the present,<sup>9</sup>) how you take  
The offers we have sent you.

CÆS. There's the point.

ANT. Which do not be entreated to, but weigh  
What it is worth embrac'd.

CÆS. And what may follow,  
To try a larger fortune.

POM. You have made me offer  
Of Sicily, Sardinia; and I must  
Rid all the sea of pirates; then, to send  
Measures of wheat to Rome: This 'greed upon,

own my father's house. *O'er-count* seems to be used equivocally, and Pompey perhaps meant to insinuate that Antony not only *out-numbered*, but had *over-reached*, him. The circumstance here alluded to our author found in the old translation of Plutarch: "Afterwards, when Pompey's house was put to open sale, Antonius bought it; but when they asked him money for it, he made it very strange, and was offended with them."

Again: "Whereupon Antonius asked him, [Sextus Pompeius] And where shall we sup? There, sayd Pompey; and showed him his admiral galley, which had six benches of oars: that said he is *my father's house* they have left me. He spake it to taunt Antonius, because *he had his father's house*, that was Pompey the Great." See p. 129, n. 9. MALONE.

<sup>8</sup> *But, since the cuckoo builds not for himself, &c.*] Since, like the cuckoo, that seizes the nests of other birds, you have invaded a house which you could not build, keep it while you can. JOHNSON.

So, in P. Holland's translation of Pliny, B. X. ch. ix:

"These (cuckows) lay alwaies in other birds' nests."

STEEVENS.

<sup>9</sup> — *this is from the present,*] i. e. foreign to the object of our present discussion. See Vol. IV. p. 7, n. 6. STEEVENS.

To part with unhack'd edges, and bear back  
Our targe<sup>1</sup> undinted.

*CÆS. ANT. LEP.* That's our offer.

*POM.* Know then,  
I came before you here, a man prepar'd  
To take this offer: But Mark Antony  
Put me to some impatience:—Though I lose  
The praise of it by telling, You must know,  
When Cæsar and your brothers were at blows,  
Your mother came to Sicily, and did find  
Her welcome friendly.

*ANT.* I have heard it, Pompey;  
And am well studied for a liberal thanks,  
Which I do owe you.

*POM.* Let me have your hand:  
I did not think, sir, to have met you here.

*ANT.* The beds i' the east are soft; and thanks  
to you,  
That call'd me, timelier than my purpose, hither;  
For I have gain'd by it.

*CÆS.* Since I saw you last,  
There is a change upon you.

*POM.* Well, I know not  
What counts harsh fortune casts upon my face;<sup>2</sup>  
But in my bosom shall she never come,  
To make my heart her vassal.

*LEP.* Well met here.

*POM.* I hope so, Lepidus.—Thus we are agreed:

<sup>1</sup> *Our targe*—] Old copy, unmetrically—*targes*.

STEEVENS.

<sup>2</sup> *What counts harsh fortune casts &c.*] Metaphor from making marks or lines in casting accounts in arithmetick.

WARBURTON.

I crave, our composition may be written,  
And seal'd between us.

*CÆS.* That's the next to do.

*POM.* We'll feast each other, ere we part; and  
let us

Draw lots who shall begin.

*ANT.* That will I, Pompey.

*POM.* No, Antony, take the lot:<sup>3</sup> but, first,  
Or last, your fine Egyptian cookery  
Shall have the fame. I have heard, that Julius Cæsar  
Grew fat with feasting there.

*ANT.* You have heard much.

*POM.* I have fair meanings,<sup>4</sup> sir.

*ANT.* And fair words to them.

*POM.* Then so much have I heard:—  
And I have heard, Apollodorus carried—

*ENO.* No more of that:—He did so.

*POM.* What, I pray you?

*ENO.* A certain queen to Cæsar in a mattress.<sup>5</sup>

*POM.* I know thee now; How far'st thou, soldier?

*ENO.* Well;  
And well am like to do; for, I perceive,

<sup>3</sup> ——— *take the lot:*] Perhaps (a syllable being here wanting to the metre) our author wrote:

——— *take we the lot.* STEEVENS.

<sup>4</sup> ——— *meanings,*] Former editions, *meaning.* REED.

The correction was suggested by Mr. Heath. MALONE.

<sup>5</sup> *A certain queen to Cæsar in a mattress.*] i. e. To Julius Cæsar. STEEVENS.

This is from the margin of North's Plutarch, 1579: "*Cleopatra trussed up in a mattress, and so brought to Cæsar, upon Apollodorus backe.*" RITSON. -

Four feasts are toward.

POM. Let me shake thy hand ;  
I never hated thee : I have seen thee fight,  
When I have envied thy behaviour.

ENO. Sir,  
I never lov'd you much ; but I have prais'd you,  
When you have well deserv'd ten times as much  
As I have said you did.

POM. Enjoy thy plainness,  
It nothing ill becomes thee.—  
Aboard my galley I invite you all :  
Will you lead, lords ?

CÆS. ANT. LEP. Show us the way, fir.

POM. Come.  
[*Exeunt POMPEY, CÆSAR, ANTONY, LEPIDUS, Soldiers, and Attendants.*]

MEN. Thy father, Pompey, would ne'er have  
made this treaty.—[*Aside.*—You and I have  
known, fir.<sup>6</sup>

ENO. At sea, I think.

MEN. We have, fir.

ENO. You have done well by water.

MEN. And you by land.

ENO. I will praise any man that will praise me :<sup>7</sup>

<sup>6</sup> *You and I have known, fir.*] i. e. been acquainted. So, in *Cymbeline*: “ Sir, we have *known together* at Orleans.”

STEEVENS.

<sup>7</sup> *I will praise any man that will praise me :*] The poet's art in delivering this humorous sentiment (which gives so very true and natural a picture of the commerce of the world) can never be sufficiently admired. The confession could come from none but a frank and rough character, like the speaker's : and the moral lesson insinuated under it, that *flattery* can make its way through the most stubborn manners, deserves our serious reflection. WARBURTON.



though it cannot be denied what I have done by land.

*MEN.* Nor what I have done by water.

*ENO.* Yes, something you can deny for your own safety : you have been a great thief by sea.

*MEN.* And you by land.

*ENO.* There I deny my land service. But give me your hand, Menas : If our eyes had authority, here they might take two thieves kissing.

*MEN.* All men's faces are true, whatsoe'er their hands are.

*ENO.* But there is never a fair woman has a true face.

*MEN.* No slander ; they steal hearts.

*ENO.* We came hither to fight with you.

*MEN.* For my part, I am sorry it is turned to a drinking. Pompey doth this day laugh away his fortune.

*ENO.* If he do, sure, he cannot weep it back again.

*MEN.* You have said, sir. We looked not for Mark Antony here ; Pray you, is he married to Cleopatra ?

*ENO.* Cæsar's sister is call'd Octavia.

*MEN.* True, sir ; she was the wife of Caius Marcellus.

*ENO.* But she is now the wife of Marcus Antonius.

*MEN.* Pray you, sir ?

*ENO.* 'Tis true.

*MEN.* Then is Cæsar, and he, for ever knit together.

*ENO.* If I were bound to divine of this unity, I would not prophecy so.

*MEN.* I think, the policy of that purpose made more in the marriage, than the love of the parties.

*ENO.* I think so too. But you shall find, the band that seems to tie their friendship together, will be the very strangler of their amity: Octavia is of a holy, cold, and still conversation.<sup>8</sup>

*MEN.* Who would not have his wife so?

*ENO.* Not he, that himself is not so; which is Mark Antony. He will to his Egyptian dish again: then shall the sighs of Octavia blow the fire up in Cæsar; and, as I said before, that which is the strength of their amity, shall prove the immediate author of their variance. Antony will use his affection where it is; he married but his occasion here.

*MEN.* And thus it may be. Come, fir, will you aboard? I have a health for you.

*ENO.* I shall take it, fir: we have used our throats in Egypt.

*MEN.* Come; let's away. [*Exeunt.*

<sup>8</sup> ——— *conversation.*] i. e. behaviour, manner of acting in common life. So, in *Psalms* xxxvii. 14: "— to slay such as be of upright *conversation.*" STEEVENS.

## SCENE VII.

*On Board Pompey's Galley, lying near Misenum.*

*Musick. Enter Two or Three Servants, with a Banquet.*<sup>2</sup>

1 *SERV.* Here they'll be, man: Some o' their plants<sup>1</sup> are ill-rooted already, the least wind i' the world will blow them down.

2 *SERV.* Lepidus is high-coloured.

1 *SERV.* They have made him drink alms-drink.<sup>2</sup>

2 *SERV.* As they pinch one another by the dispo-

<sup>2</sup> ——— *with a Banquet.*] A banquet, in our author's time, frequently signified what we now call a desert; and from the following dialogue the word must here be understood in that sense. So, in *Lord Cromwell*, 1602: "Their dinner is our banquet after dinner."

Again, in Heath's *Chronicle of the Civil Wars*, 1661: "After dinner, he was served with a banquet, in the conclusion whereof he knighted Alderman Viner." MALONE.

<sup>1</sup> ——— *Some o' their plants* —] *Plants*, besides its common meaning, is here used for the *foot*, from the Latin. JOHNSON.

So, in Thomas Lupton's *Thyrd Booke of notable Things*, 4to. bl. 1: "Grinde mustarde with vineger, and rubbe it well on the plants or soles of the feete" &c.

Again, in Chapman's version of the sixteenth *Iliad*:

"Even to the low plants of his feete, his forme was altered." STEEVENS.

<sup>2</sup> *They have made him drink alms-drink.*] A phrase, amongst good fellows, to signify that liquor of another's share which his companion drinks to ease him. But it satirically alludes to Cæsar and Antony's admitting him into the triumvirate, in order to take off from themselves the load of envy.

WARBURTON.

sition,<sup>3</sup> he cries out, *no more*; reconciles them to his entreaty, and himself to the drink.

1 *SERV.* But it raises the greater war between him and his discretion.

2 *SERV.* Why, this it is to have a name in great men's fellowship: I had as lief have a reed that will do me no service, as a partizan<sup>4</sup> I could not heave.

1 *SERV.* To be called into a huge sphere, and not to be seen to move in't, are the holes where eyes should be, which pitifully disfigure the cheeks.<sup>5</sup>

<sup>3</sup> *As they pinch one another by the disposition,]* A phrase equivalent to that now in use, of *Touching one in a sore place.*  
WARBURTON.

<sup>4</sup> ——— *a partizan* —] A pike. JOHNSON.

So, in *Hamlet*:

“ Shall I strike at it with my partizan ? ” STEEVENS.

<sup>5</sup> *To be called into a huge sphere, and not to be seen to move in't, are the holes where eyes should be, which pitifully disfigure the cheeks.]* This speech seems to be mutilated; to supply the deficiencies is impossible, but perhaps the sense was originally approaching to this:

*To be called into a huge sphere, and not to be seen to move in it, is a very ignominious state; great offices are the holes where eyes should be, which, if eyes be wanting, pitifully disfigure the cheeks.* JOHNSON.

In the eighth Book of *The Civil Wars*, by Daniel, ft. 103, is a passage which resembles this, though it will hardly serve to explain it. The Earl of Warwick says to his confessor:

“ I know that I am *fix'd unto a sphere*

“ *That is ordain'd to move.* It is the place

“ My fate appoints me; and the region where

“ I must, whatever happens there embrace.

“ Disturbance, travail, labour, hope and fear,

“ Are of that clime, ingender'd in that place;

“ And action best, I see, becomes the best:

“ The stars that have most glory, have no rest.”

STEEVENS.

The thought, though miserably expressed, appears to be this: That a man called into a high sphere, without being seen to

*A Sennet sounded. Enter CÆSAR, ANTONY, POMPEY, LEPIDUS, AGRIPPA, MECÆNAS, ENO-BARBUS, MENAS, with other Captains.*

*ANT.* Thus do they, fir: [*To CÆSAR.*] They take the flow o'the Nile<sup>6</sup>

move in it, is a fight as unseemly as the holes where the eyes should be, without the eyes to fill them. M. MASON.

I do not believe a single word has been omitted. The being called into a huge sphere, and not being seen to move in it, these two circumstances, says the speaker, resemble sockets in a face where eyes should be, [but are not,] which *empty* sockets, or holes without eyes, pitifully disfigure the countenance.

The sphere in which the eye moves is an expression which Shakspere has often used. Thus, in his 119th Sonnet:

“How have mine eyes out of their *spheres* been fitted,”  
&c.

Again, in *Hamlet*:

“Make thy two eyes, like stars, start from their *spheres*.” MALONE.

<sup>6</sup> — [*They take the flow o'the Nile*—] Pliny, speaking of the Nile, says: “How high it riseth, is knowne by markes and measures taken of certain pits. The ordinary height of it is sixteen cubites. Under that gage, the waters overflow not all. Above that flint, there are a let and hindrance, by reason that the later it is ere they bee fallen and downe againe. By these the seed-time is much of it spent, for that the earth is too wet. By the other there is none at all, by reason that the ground is drie and thirstie. The province taketh good keepe and reckoning of both, the one as well as the other. For when it is no higher than 12 cubites, it findeth extreame famine: yea, and at 13 it feeleth hunger still; 14 cubites comforts their hearts, 15 bids them take no care, but 16 affordeth them plentie and delicious dainties. So soone as any part of the land is freed from the water, streight waies it is sowed.” Philemon Holland's translation, 1601, B. V. c. ix. REED.

Shakspere seems rather to have derived his knowledge of this fact from Leo's *History of Africa*, translated by John Pory, folio, 1600: “Upon another side of the island standeth an house alone by it selfe, in the midst whereof there is a foure-



By certain scales i' the pyramid; they know,  
 By the height, the lowness, or the mean,<sup>7</sup> if dearth,  
 Or foizon, follow: <sup>8</sup> The higher Nilus swells,  
 The more it promises: as it ebbs, the seedsmen  
 Upon the flume and ooze scatters his grain,  
 And shortly comes to harvest.

LEP. You have strange serpents there.

ANT. Ay, Lepidus.

LEP. Your serpent of Egypt is bred now of your  
 mud by the operation of your sun: so is your cro-  
 codile.

ANT. They are so.

POM. Sit,—and some wine.—A health to Lepi-  
 dus.

LEP. I am not so well as I should be, but I'll  
 ne'er out.

ENO. Not till you have slept; I fear me, you'll  
 be in, till then.

square cesterne or channel of eighteen cubits deep, whereinto  
 the water of Nilus is conveyed by a certaine sluice under  
 ground. And in the midst of the cisterne there is erected a  
 certaine *piller*, which is *marked and divided into so many*  
*cubits as the cisterne containeth in depth.* And upon the seven-  
 teenth of June, when Nilus beginning to overflow, the water  
 thereof conveyed by the said sluice into the channel, increaseth  
 daily. If the water reacheth only to the fifteenth cubit of the  
 said *piller*, they hope for a fruitful yeere following; but if  
 stayeth between the twelfth cubit and the fifteenth, then the in-  
 crease of the yeere will prove but *mean*; if it resteth between  
 the tenth and twelfth cubits, then it is a sign that corne will be  
 solde ten ducates the bushel." MALONE.

<sup>7</sup> ——— *the mean*,] i. e. the middle. STEEVENS.

<sup>8</sup> Or foizon, follow:] *Foizon* is a French word signifying  
 plenty, abundance. I am told that it is still in common use in  
 the North.

See Vol. IV. p. 66, n. 4. STEEVENS.

LEP. Nay, certainly, I have heard, the Ptolemies' pyramises are very goodly things; <sup>9</sup> without contradiction, I have heard that.

MEN. Pompey, a word. [Aside.

POM. Say in mine ear: What is't?

MEN. Forfake thy seat, I do beseech thee, captain, [Aside.

And hear me speak a word.<sup>1</sup>

POM. Forbear me till anon.—  
This wine for Lepidus.

LEP. What manner o' thing is your crocodile?

ANT. It is shaped, sir, like itself; and it is as broad as it hath breadth: it is just so high as it is, and moves with its own organs: it lives by that which nourisheth it; and the elements once out of it, it transmigrates.

LEP. What colour is it of?

<sup>9</sup> *I have heard the Ptolemies' pyramises are very goodly things;*] *Pyramis* for *pyramid* was in common use in our author's time. So, in Bishop Corbet's *Poems*, 1647:

"Nor need the chancellor boast, whose *pyramis*

"Above the host and altar reared is."

From this word Shakspeare formed the English plural, *pyramises*, to mark the indistinct pronunciation of a man nearly intoxicated, whose tongue is now beginning to "split what it speaks." In other places he has introduced the Latin plural *pyramides*, which was constantly used by our ancient writers. So, in this play:

"My country's high *pyramides*—."

Again, in Sir Aston Cockain's *Poems*, 1658:

"Neither advise I thee to pass the seas,

"To take a view of the *pyramides*."

Again, in Braithwaite's *Survey of Histories*, 1614: "Thou art now for building a second *pyramides* in the air." MALONE.

<sup>1</sup> *And hear me speak a word.*] The two last words of this hemistich are, I believe, an interpolation. They add not to the sense, but disturb the measure. STEEVENS.

ANT. Of its own colour too.

LEP. 'Tis a strange serpent.

ANT. 'Tis so. And the tears of it are wet.<sup>2</sup>

CÆS. Will this description satisfy him?

ANT. With the health that Pompey gives him,  
else he is a very epicure.

POM. [*To MENAS aside.*] Go, hang, fir, hang!  
Tell me of that? away!

Do as I bid you.—Where's this cup I call'd for?

MEN. If for the sake of merit thou wilt hear me,  
Rise from thy stool. [*Aside.*]

POM. I think, thou'rt mad. The matter?  
[*Rises, and walks aside.*]

MEN. I have ever held my cap off to thy fortunes.

POM. Thou hast serv'd me with much faith:  
What's else to say?

Be jolly, lords.

ANT. These quick-sands, Lepidus,  
Keep off them, for you sink.

MEN. Wilt thou be lord of all the world?

POM. What say'st thou?

MEN. Wilt thou be lord of the whole world?  
That's twice.

POM. How should that be?

MEN. But entertain it, and,  
Although thou think me poor, I am the man  
Will give thee all the world.

POM. Hast thou drunk well?

MEN. No, Pompey, I have kept me from the cup.

<sup>2</sup> ——— *the tears of it are wet.*] “Be your tears wet?” says  
Lear to Cordelia, Act IV. sc. vii. MALONE.

Thou art, if thou dar'st be, the earthly Jove :  
 Whate'er the ocean pales, or sky inclips,<sup>3</sup>  
 Is thine, if thou wilt have 't.

POM. Show me which way.

MEN. These three world-sharers, these competitors,<sup>4</sup>

Are in thy vessel : Let me cut the cable ;<sup>5</sup>  
 And, when we are put off, fall to their throats :  
 All there is thine.<sup>6</sup>

POM. Ah, this thou should'st have done,  
 And not have spoke on't ! In me, 'tis villainy ;  
 In thee, it had been good service. Thou must know,  
 'Tis not my profit that does lead mine honour ;  
 Mine honour, it. Repent, that e'er thy tongue  
 Hath so betray'd thine act : Being done unknown,  
 I should have found it afterwards well done ;  
 But must condemn it now. Desist, and drink.

MEN. For this, [Aside

<sup>3</sup> — or sky inclips,] i. e. embraces. STEEVENS.

<sup>4</sup> — competitors,] i. e. confederates, partners. See Vol. IV. p. 233, n. 6. STEEVENS.

<sup>5</sup> — Let me cut the cable ;] So, in the old translation of Plutarch : " Now in the midst of the feast, when they fell to be merie with Antonius loue vnto Cleopatra, Menas the pirate came to Pompey, and whispering in his eare, said unto him : shall I cut the gables of the ankers, and make thee Lord not only of Sicile and Sardinia, but of the whole empire of Rome besides ? Pompey hauing pawed a while vpon it, at length aunswered him : thou shouldest haue done it, and neuer have told it me, but now we must content vs with that we haue. As for my selfe, I was neuer taught to breake my faith, nor to be counted a traitor." STEEVENS.

<sup>6</sup> All there is thine.] Thus the old copy. Modern editors read :

All then is thine.

If alteration be necessary, we might as well give : All theirs is thine. All there, however, may mean, all in the vessel.

STEEVENS.

I'll never follow thy pall'd fortunes<sup>7</sup> more.—  
 Who seeks, and will not take, when once 'tis offer'd,  
 Shall never find it more.<sup>8</sup>

POM. This health to Lepidus.

ANT. Bear him ashore.—I'll pledge it for him,  
 Pompey.

ENO. Here's to thee, Menas.

MEN. Enobarbus, welcome.

POM. Fill, till the cup be hid.

ENO. There's a strong fellow, Menas.

[Pointing to the Attendant who carries off  
 LEPIDUS.]

MEN. Why?

ENO. He bears  
 The third part of the world, man; See'st not?

MEN. The third part then is drunk: 'Would it  
 were all,<sup>9</sup>

<sup>7</sup> — thy pall'd fortunes—] *Palled*, is *vapid*, past its time of excellence; *palled* wine, is wine that has lost its original sprightliness. JOHNSON.

*Palled* is a word of which the etymology is unknown. Perhaps, says Dr. Johnson, in his *Dictionary*, it is only a corruption of *paled*, and was originally applied to colours. Thus, in Chaucer's *Manciple's Prologue*, v. 17,004:

“So unwelody was this fely *palled* ghost.” STEEVENS.

<sup>8</sup> *Who seeks, and will not take, when once 'tis offer'd, Shall never find it more.*] This is from the ancient proverbial rhyme:

“He who will not, when he may,

“When he will, he shall have nay.” STEEVENS.

<sup>9</sup> *The third part then is drunk: 'Would it were all, &c.*] The old copy reads—The third part then *he* is drunk, &c. The context clearly shows that the transcriber's ear deceived him, and that we should read as I have printed it,—The third part *then* is drunk. MALONE.



That it might go on wheels !<sup>1</sup>

ENO. Drink thou ; increase the reels.<sup>2</sup>

MEN. Come.

POM. This is not yet an Alexandrian feast.

ANT. It ripens towards it.—Strike the vassels,<sup>3</sup> ho !  
Here is to Cæsar.

CÆS. I could well forbear it.  
It's monstrous labour, when I wash my brain,  
And it grows fouler.

<sup>1</sup> *That it might go on wheels !]* *The World goes upon Wheels*, is the title of a pamphlet written by Taylor the water-poet.

MALONE.

<sup>2</sup> ——— increase *the* reels.] As the word—*reel*, was not, in our author's time, employed to signify a *dance* or *revel*, and is used in no other part of his works as a substantive, it is not impossible that the passage before us, which seems designed as a continuation of the imagery suggested by Menas, originally stood thus :

*Drink thou, and grease the wheels.*

A phrase, somewhat similar, occurs in *Timon of Athens* :

“ ——— with *liquorish draughts* &c.

“ ——— *greases* his pure mind,

“ That from it all consideration slips.” STEEVENS.

<sup>3</sup> ——— *Strike the vassels,*] Try whether the casks sound as empty. JOHNSON.

I believe, *strike the vassels* means no more than *chink the vassels one against the other, as a mark of our unanimity in drinking* as we now say, *chink glasses*. STEEVENS.

Mr. Steevens is surely right. So, in one of Iago's songs :

“ And let me the *cannikin clink*.” RITSON.

*Vassels* probably mean *kettle-drums*, which were beaten when the health of a person of eminence was drank ; immediately after we have, “ make battery to our ears with the loud musick.” They are called *kettles* in *Hamlet* :

“ Give me the cups ;

“ And let the *kettle* to the trumpet speak.”

Dr. Johnson's explanation degrades this feast of *the lords of the whole world* into a rustick revel. HOLT WHITE.

ANT. Be a child o'the time.

CÆS. Possess it, I'll make answer:<sup>4</sup> but I had rather fast

From all, four days, than drink so much in one.

ENO. Ha, my brave emperor! [To ANTONY.  
Shall we dance now the Egyptian Bacchanals,  
And celebrate our drink?

POM. Let's ha't, good soldier.

ANT. Come, let us all take hands;<sup>5</sup>  
Till that the conquering wine hath steep'd our sense  
In soft and delicate Lethe.

ENO. All take hands.—  
Make battery to our ears<sup>6</sup> with the loud musick:—  
The while, I'll place you: Then the boy shall sing;  
The holding every man shall bear,<sup>7</sup> as loud  
As his strong sides can volley.

[Musick plays. ENOBARBUS places them hand  
in hand.

<sup>4</sup> ——— I'll make answer:] The word—*make*, only serves to clog the metre. STEEVENS.

<sup>5</sup> *Come, let us all take hands;*] As half a line in this place may have been omitted, the deficiency might be supplied with words resembling those in Milton's *Comus*:

“Come let us all take hands, and beat the ground,  
“Till” &c. STEEVENS.

<sup>6</sup> *Make battery to our ears—*] So, in *King John*:  
“Our ears are cudgel'd.” STEEVENS.

<sup>7</sup> *The holding every man shall bear,*] In old editions:  
*The holding every man shall beat,*——

The company were to join in the burden, which the poet styles the *holding*. But how were they to *beat* this with their *sides*? I am persuaded the poet wrote:

*The holding every man shall bear, as loud  
As his strong sides can volley.*

The breast and *sides* are immediately concerned in straining to sing as loud and forcibly as a man can. THEOBALD.

## SONG.

*Come, thou monarch of the vine,  
Plumpy Bacchus, with pink eyne :<sup>8</sup>  
In thy vats our cares be drown'd ;  
With thy grapes our hairs be crown'd ;  
Cup us, till the world go round ;  
Cup us, till the world go round !*

Mr. Theobald's emendation is very plausible ; and yet *beat* might have been the poet's word, however harsh it may appear at present. In *Henry VIII.* we find a similar expression :

“ — let the musick knock it.” STEEVENS.

*The holding every man shall beat,*] Every man shall accompany the chorus by drumming on his sides, in token of concurrence and applause. JOHNSON.

I have no doubt but *bear* is the right reading. To *bear* the burden, or, as it is here called, the *holding* of a song, is the phrase at this day. The passage quoted by Mr. Steevens from *King Henry VIII.* relates to instrumental musick, not to vocal. *Loud as his sides can volley*, means, *with the utmost exertion of his voice*. So we say, he laughed till he split his sides.

M. MASON.

Theobald's emendation appears to me so plausible, and the change is so small, that I have given it a place in the text, as did Mr Steevens, in his edition.

The meaning of *the holding* is ascertained by a passage in an old pamphlet called *The Serving Man's Comfort*, 4to. 1598 : “ — where a song is to be sung the *under-song* or *holding* whereof is, It is merrie in haul where beards wag all.” MALONE.

<sup>8</sup> — *with pink eyne* :] Dr. Johnson, in his *Dictionary*, says a *pink eye* is a small eye, and quotes this passage for his authority. *Pink eyne*, however, may be *red eyes* : eyes inflamed with drinking, are very well appropriated to Bacchus. So, in *Julius Cæsar* :

“ — such *ferret* and such fiery eyes.”

So, Greene, in his *Defence of Coney-Catching*, 1592 : “ — like a *pink-ey'd ferret*.” Again, in a song sung by a drunken Clown in *Marius and Sylla*, 1594 :

“ Thou makest some to stumble, and many mo to fumble,  
“ And me have *pinky eyne*, most brave and jolly wine !”

STEEVENS.

CÆS. What would you more?—Pompey, good night. Good brother,

Let me request you off: our graver business  
Frowns at this levity.—Gentle lords, let's part;  
You see, we have burnt our cheeks: strong Eno-  
barbe

Is weaker than the wine; and mine own tongue  
Splits what it speaks: the wild disguise hath almost  
Antick'd us all. What needs more words? Good  
night.—

Good Antony, your hand.

POM. I'll try you o'the shore.

ANT. And shall, sir: give's your hand.

POM. O, Antony,  
You have my father's house,<sup>9</sup>—But what? we are  
friends:

Come, down into the boat.

ENO. Take heed you fall not.—

[*Exeunt POMPEY, CÆSAR, ANTONY, and  
Attendants.*]

Menas, I'll not on shore.

It should be observed, however, that from the following passage in P. Holland's translation of the 11th Book of Pliny's *Natural History*, it appears that *pink-eyed* signified the smallness of eyes: "—also them that were *pinke-eyed* and had verie small eies, they termed *ocellæ*." STEEVENS.

<sup>9</sup> O, Antony,

*You have my father's house,*] The historian Paterculus says: "—cum Pompeio quoque circa Misenum pax inita: Qui haud absurdè, cum in navi Cæsaremque et Antonium cœna exciperet, dixit: *In carinis suis se cœnam dare*; referens hoc dictum ad loci nomen, in quo paterna domus ab Antonio possidebatur." Our author, though he lost the joke, yet seems willing to commemorate the story. WARBURTON.

The joke of which the learned editor seems to lament the loss, could not be found in the old translation of Plutarch, and Shakespeare looked no further. See p. 111, n. 7. STEEVENS.

*MEN.* No, to my cabin.—  
These drums!—these trumpets, flutes! what!—  
Let Neptune hear we bid a loud farewell  
To these great fellows: Sound, and be hang'd,  
found out.

[*A Flourish of Trumpets, with Drums.*

*ENO.* Ho, says 'a !—There's my cap.

*MEN.* Ho!—noble captain!  
Come. [*Exeunt.*]

ACT III. SCENE I.

*A Plain in Syria.*

*Enter VENTIDIUS, as after Conquest, with SILIUS, and other Romans, Officers, and Soldiers; the dead Body of PACORUS borne before him.*

VEN. Now, darting Parthia, art thou struck;  
and now

Pleas'd fortune does of Marcus Craffus' death  
Make me revenger.—Bear the king's son's body  
Before our army:—Thy Pacorus, Orodes,<sup>2</sup>  
Pays this for Marcus Craffus.

*SIL.* Noble Ventidius,  
Whilst yet with Parthian blood thy sword is warm,  
The fugitive Parthians follow; spur through Media,

<sup>i</sup> ——— *struck*;] alludes to *darting*. Thou whose darts have so often struck others, art struck now thyself. JOHNSON.

<sup>2</sup> ——— *Thy Pacorus, Orodes,*] *Pacorus* was the son of *Orodes*, King of Parthia. STEEVENS.



Mesopotamia, and the shelters whither  
 The routed fly : so thy grand captain Antony  
 Shall set thee on triumphant chariots, and  
 Put garlands on thy head.

VEN.

O Silius, Silius,

I have done enough : A lower place, note well,  
 May make too great an act : For learn this, Silius ;  
 Better leave undone,<sup>3</sup> than by our deed acquire  
 Too high a fame, when him we serve's away.<sup>4</sup>  
 Cæsar, and Antony, have ever won  
 More in their officer, than person : Soffius,  
 One of my place in Syria, his lieutenant,  
 For quick accumulation of renown,  
 Which he achiev'd by the minute, lost his favour.  
 Who does i' the wars more than his captain can,  
 Becomes his captain's captain : and ambition,  
 The foldier's virtue, rather makes choice of loss,  
 Than gain, which darkens him.  
 I could do more to do Antonius good,  
 But 'twould offend him ; and in his offence  
 Should my performance perish.

SIL.

Thou hast, Ventidius,

That without which<sup>5</sup> a foldier, and his sword,

<sup>3</sup> *Better leave undone, &c.*] Old copies, unmetrically (because the players were unacquainted with the most common ellipsis) :

*Better to leave undone, &c.* STEEVENS.

<sup>4</sup> — *when him we serve's away.*] Thus the old copy, and such certainly was our author's phraseology. So, in *The Winter's Tale* :

“ I am appointed *him* to murder you.”

See also *Coriolanus*, Vol. XVI. p. 241, n. 1.

The modern editors, however, all read, more grammatically, when *he* we serve, &c. MALONE.

<sup>5</sup> *That without which—*] Here again, regardless of metre, the old copies read :

*That without the which—.* STEEVENS.

Grants scarce distinction.<sup>6</sup> Thou wilt write to Antony?

*VEN.* I'll humbly signify what in his name,  
That magical word of war, we have effected;  
How, with his banners, and his well-paid ranks,  
The ne'er-yet-beaten horse of Parthia  
We have jaded out o'the field.

*SIL.*

Where is he now?

*VEN.* He purposeth to Athens: whither with  
what haste

The weight we must convey with us will permit,  
We shall appear before him.—On, there; pass along.  
[*Exeunt.*]

## SCENE II.

Rome. *An Ante-Chamber in Cæsar's House.*

*Enter AGRIPPA, and ENOBARBUS, meeting.*

*AGR.* What, are the brothers parted?

*ENO.* They have despatch'd with Pompey, he is  
gone;

The other three are fealing. Octavia weeps

<sup>6</sup> *That without which a soldier, and his sword,*  
*Grants scarce distinction.*] Grant, for afford. It is badly  
and obscurely expressed; but the sense is this: *Thou hast that,*  
*Ventidius, which if thou didst want, there would be no distinc-*  
*tion between thee and thy sword. You would be both equally*  
*cutting and senseless.* This was wisdom or knowledge of the  
world. Ventidius had told him the reasons why he did not pur-  
sue his advantages; and his friend, by this compliment, acknow-  
ledges them to be of weight. *WARBURTON.*

We have somewhat of the same idea in *Coriolanus*:

“Who, sensible, outdares his senseless sword.”

*STEEVENS.*

To part from Rome : Cæsar is sad ; and Lepidus,  
 Since Pompey's feast, as Menas says, is troubled  
 With the green sickness.

*AGR.* 'Tis a noble Lepidus.

*ENO.* A very fine one : O, how he loves Cæsar !

*AGR.* Nay, but how dearly he adores Mark  
 Antony !

*ENO.* Cæsar ? Why, he's the Jupiter of men.

*AGR.* What's Antony ? The god of Jupiter.

*ENO.* Spake you of Cæsar ? How ? <sup>7</sup> the nonpareil !

*AGR.* O Antony ! O thou Arabian bird ! <sup>8</sup>

*ENO.* Would you praise Cæsar, say,—Cæsar ;—  
 go no further. <sup>9</sup>

*AGR.* Indeed, he ply'd them both with excellent  
 praises.

<sup>7</sup> — *How ?*] I believe, was here, as in another place in this play, printed by mistake, for *ho*. See also Vol. VII. p. 379. n. 1. MALONE.

I perceive no need of alteration. STEEVENS.

*Spake you of Cæsar ? How ? the nonpareil !*

*Agr. O Antony ! &c.]* We should read—

*Of Antony ? O, thou Arabian bird !*

Speak you of Cæsar, he is the nonpareil ; speak you of Antony, he is the Arabian bird. M. MASON.

<sup>8</sup> — *Arabian bird !*] The phoenix. JOHNSON.

So, again, in *Cymbeline* :

“ She is alone the *Arabian bird*, and I

“ Have lost my wager.” STEEVENS.

<sup>9</sup> — *Cæsar ;—go no further.]* I suspect that this line was designed to be metrical, and that (omitting the impertinent *go*) we should read :

*Would you praise Cæsar, say—Cæsar ;—no further.*

STEEVENS.

*ENO.* But he loves Cæsar best;—Yet he loves  
Antony:

Ho! hearts, tongues, figures, scribes, bards, poets,<sup>1</sup>  
cannot

Think, speak, cast, write, sing, number, ho, his love  
To Antony. But as for Cæsar,  
Kneel down, kneel down, and wonder.

*AGR.*

Both he loves.

<sup>1</sup> ——— *bards, poets,*] Not only the tautology of *bards* and *poets*, but the want of a correspondent action for the *poet*, whose business in the next line is only to *number*, makes me suspect some fault in this passage, which I know not how to mend.

JOHNSON.

I suspect no fault. The ancient *bard* sung his compositions to the harp; the *poet* only commits them to paper. Verses are often called *numbers*, and to *number*, a verb (in this sense) of Shakspeare's coining, is *to make verses*.

This puerile arrangement of words was much studied in the age of Shakspeare, even by the first writers.

So, in *An excellent Sonnet of a Nymph*, by Sir P. Sidney; printed in *England's Helicon*, 1600:

“Vertue, beauty, and speech, did strike, wound, charme,  
“My hart, eyes, cares, with wonder, loue, delight:  
“First, second, last, did binde, enforce, and arme,  
“His works, showes, futes, with wit, grace, and vowes-might:  
“Thus honour, liking, trust, much, farre, and deepe,  
“Held, pearst, posselt, my judgement, fence, and will;  
“Till wrongs, contempt, deceite, did grow, steale, creepe,  
“Bands, fauour, faith, to breake, defile, and kill.  
“Then greefe, unkindnes, prooffe, tooke, kindled, taught,  
“Well grounded, noble, due, spite, rage, disdaine:  
“But ah, alas (in vaine) my minde, fight, thought,  
“Dooth him, his face, his words, leaue, shunne, refraine.  
“For nothing, time, nor place, can loose, quench, ease,  
“Mine owne, embraced, fought, knot, fire, disease.”

STEEVENS.

Again, in Daniel's 11th Sonnet, 1594:

“Yet I will weep, vow, pray to cruell thee;  
“Flint, frost, disdaine, weares, melts, and yields, we see.”

MALONE.

ENO. They are his shards, and he their beetle.<sup>2</sup>  
 So,— [Trumpets.  
 This is to horse.—Adieu, noble Agrippa.

AGR. Good fortune, worthy soldier; and farewell.

Enter CÆSAR, ANTONY, LEPIDUS, and OCTAVIA.

ANT. No further, fir.

CÆS. You take from me a great part of myself;<sup>3</sup>  
 Use me well in it.—Sister, prove such a wife  
 As my thoughts make thee, and as my furthest band<sup>4</sup>  
 Shall pass on thy approval.—Most noble Antony,  
 Let not the piece of virtue,<sup>5</sup> which is set  
 Betwixt us, as the cement of our love,  
 To keep it builded,<sup>6</sup> be the ram, to batter

<sup>2</sup> *They are his shards, and he their beetle.*] i. e. They are the wings that raise this heavy lumpish insect from the ground. So, in *Macbeth*:

“ — the shard-borne beetle.”

See Vol. X. p. 164, n. 8. STEEVENS.

<sup>3</sup> *You take from me a great part of myself;*] So, in *The Tempest*:

“ I have given you here a third of my own life.”

STEEVENS.

Again, in *Troilus and Cressida*:

“ I have a kind of self resides in you.” MALONE.

<sup>4</sup> — *as my furthest band*—] As I will venture the greatest pledge of security, on the trial of thy conduct. JOHNSON.

*Band and bond*, in our author's time, were synonymous.

See *Comedy of Errors*, Act IV. sc. ii. MALONE.

<sup>5</sup> — *the piece of virtue*,] So, in *The Tempest*:

“ Thy mother was a piece of virtue” —

Again, in *Pericles*:

“ Thou art a piece of virtue” &c. STEEVENS.

<sup>6</sup> — *the cement of our love*,

*To keep it builded*,] So, in our author's 119th Sonnet:

“ And ruin'd love, when it is built anew,

“ Grows fairer than at first.” MALONE.



The fortrefs of it : for better might we  
Have loved without this mean, if on both parts  
This be not cherifh'd.

*ANT.*                                      Make me not offended  
In your diftruff.

*CÆS.*                                      I have faid.

*ANT.*                                      You fhall not find,  
Though you be therein curious,<sup>7</sup> the leaft caufe  
For what you feem to fear : So, the gods keep you,  
And make the hearts of Romans ferve your ends !  
We will here part.

*CÆS.* Farewell, my deareft fifter, fare thee well ;  
The elements be kind to thee,<sup>8</sup> and make  
Thy fpirits all of comfort ! fare thee well.

<sup>7</sup> ——— *therein curious,*] i. e. fcrupulous. So, in *The Taming of the Shrew* :

“ For *curious* I cannot be with you.”

See Vol. IX. p. 162, n. 7. STEEVENS.

<sup>8</sup> *The elements be kind &c.*] This is obfcure. It feems to mean, *May the different elements of the body, or principles of life, maintain fuch proportion and harmony as may keep you cheerful.* JOHNSON.

*The elements be kind &c.* I believe means only, *May the four elements, of which this world is compofed, unite their influences to make thee cheerful.*

There is, however, a thought, which feems to favour Dr. Johnson's explanation, in *The Two Noble Kinfmen*, by Fletcher and Shakfpeare :

“ ——— My precious maid,

“ Thofe beft affections that the heavens infufe

“ In their beft temper'd pieces, keep enthron'd

“ In your dear heart !”

Again, in *Twelfth-Night* : “ Does not our life confift of the *four elements* ?—Faith, fo they fay.”

And another, which may ferve in fupport of mine,

“ ——— the *elements*,

“ That know not what or why, yet do effect

“ Rare iffues by their operance.”

OCTA. My noble brother!—

ANT. The April's in her eyes: It is love's spring,  
And these the showers to bring it on.—Be cheerful.

OCTA. Sir, look well to my husband's house; and—

CÆS. What,  
Octavia?

OCT. I'll tell you in your ear.

ANT. Her tongue will not obey her heart, nor  
can  
Her heart inform her tongue: the swan's down  
feather,

These parting words of Cæsar to his sister, may indeed mean no more than the common compliment which the occasion of her voyage very naturally required. He wishes *that serene weather and prosperous winds may keep her spirits free from every apprehension that might disturb or alarm them.* STEEVENS.

*The elements be kind to thee,* (i. e. the elements of air and water.) Surely this expression means no more than, *I wish you a good voyage*; Octavia was going to sail with Antony from Rome to Athens. HOLT WHITE.

Dr. Johnson's explanation of this passage is too profound to be just. Octavia was about to make a long journey both by *land* and by *water*. Her brother wishes that both these elements may prove kind to her; and this is all.

So, Cassio says, in *Othello*:

“———O, let the heavens

“Give him defence against the elements,

“For I have lost him on a dangerous sea.” M. MASON.

In the passage just quoted, the elements must mean, not *earth* and water, (which Mr. M. Mason supposes to be the meaning here,) but *air* and water; and such, I think, (as an anonymous commentator has also suggested,) is the meaning here. The following lines in *Troilus and Cressida* likewise favour this interpretation:

“———anon behold

“The strong-ribb'd bark through liquid mountains cut,

“Bounding between the *two moist elements*,

“Like Perleus' horse.” MALONE.

That stands upon the swell at full of tide,  
And neither way inclines.<sup>9</sup>

ENO. Will Cæsar weep? [*Aside to AGRIPPA.*

AGR. He has a cloud in's face.

ENO. He were the worse for that, were he a  
horse;<sup>1</sup>

So is he, being a man.

AGR. Why, Enobarbus?

When Antony found Julius Cæsar dead,  
He cried almost to roaring: and he wept,  
When at Philippi he found Brutus slain.

ENO. That year, indeed, he was troubled with a  
rheum;

What willingly he did confound, he wail'd:<sup>2</sup>  
Believe it, till I weep too.<sup>3</sup>

<sup>9</sup> ——— *stands upon the swell at full of tide,*  
*And neither way inclines.*] This image has already occurred  
in *The Second Part of King Henry IV*:

“As with the tide swell'd up unto its height,  
“That makes a still-stand, running neither way.”

STEEVENS.

<sup>1</sup> ——— *were he a horse*;) A horse is said to have a *cloud in his face*, when he has a black or dark-coloured spot in his forehead between his eyes. This gives him a foul look, and being supposed to indicate an ill-temper, is of course regarded as a great blemish.

The same phrase occurs in Burton's *Anatomy of Melancholy*, edit. 1632, 524: “Every lover admires his mistress, though she be very deformed of her selfe—thin leane, chitty face, have *clouds in her face*, be crooked,” &c. STEEVENS.

<sup>2</sup> *What willingly he did confound, he wail'd:*] So, in *Macbeth*:

“———— wail his fall

“Whom I myself struck down.” MALONE..

To *confound* is to destroy. See Vol. XII. p. 368, n. 2.

MALONE.

<sup>3</sup> *Believe it, till I weep too.*] I have ventured to alter the tense of the verb here, against the authority of all the copies. There was no sense in it, I think, as it stood before.

THEOBALD.

*CÆS.* No, sweet Octavia,  
You shall hear from me still; the time shall not  
Out-go my thinking on you.

*ANT.* Come, fir, come;  
I'll wrefle with you in my strength of love:  
Look, here I have you; thus I let you go,  
And give you to the gods.

*CÆS.* Adieu; be happy!

*LEP.* Let all the number of the stars give light  
To thy fair way!

*CÆS.* Farewell, farewell! [*Kisses OCTAVIA.*]

*ANT.* Farewell!  
[*Trumpets sound. Exeunt.*]

### SCENE III.

Alexandria. *A Room in the Palace.*

*Enter CLEOPATRA, CHARMIAN, IRAS, and  
ALEXAS.*

*CLEO.* Where is the fellow?

I am afraid there was better sense in this passage as it originally stood, than Mr. Theobald's alteration will afford us. *Believe it, (says Enobarbus,) that Antony did so, i. e. that he wept over such an event, till you see me weeping on the same occasion, when I shall be obliged to you for putting such a construction on my tears, which, in reality, (like his) will be tears of joy.* I have replaced the old reading. Mr. Theobald reads—*till I wept too.* STEEVENS.

I should certainly adopt Theobald's amendment, the meaning of which is, that Antony wailed the death of Brutus so bitterly, that I [Enobarbus] was affected by it, and wept also.

Mr. Steevens's explanation of the present reading is so forced, that I cannot clearly comprehend it. M. MASON.

*ALEX.* Half afeard to come.

*CLEO.* Go to, go to :—Come hither, fir.

*Enter a Messenger.*

*ALEX.* Good majesty,  
Herod of Jewry dare not look upon you,  
But when you are well pleas'd.

*CLEO.* That Herod's head  
I'll have : But how ? when Antony is gone  
Through whom I might command it.—Come thou  
near.

*MESS.* Most gracious majesty,—

*CLEO.* Didst thou behold  
Octavia ?

*MESS.* Ay, dread queen.

*CLEO.* Where ?

*MESS.* Madam, in Rome  
I look'd her in the face ; and saw her led  
Between her brother and Mark Antony.

*CLEO.* Is she as tall as me ? <sup>4</sup>

*MESS.* She is not, madam.

<sup>4</sup> *Is she as tall as me ? &c. &c. &c.*] This scene (says Dr. Grey) is a manifest allusion to the questions put by Queen Elizabeth to Sir James Melvil, concerning his mistress the Queen of Scots. Whoever will give himself the trouble to consult his *Memoirs*, may probably suppose the resemblance to be more than accidental. STEEVENS.

I see no probability that Shakspeare should here allude to a conversation that passed between Queen Elizabeth and a Scottish ambassador in 1564, the very year in which he was born, and does not appear to have been made publick for above threescore years after his death ; Melvil's *Memoirs* not being printed till 1683. Such enquiries, no doubt, are perfectly natural to rival females, whether queens or cinder-wenches. RITSON.



CLEO. Didst hear her speak? Is she shrill-tongu'd,  
or low?

MESS. Madam, I heard her speak; she is low-  
voic'd.

CLEO. That's not so good:—he cannot like her  
long.<sup>5</sup>

CHAR. Like her? O Isis! 'tis impossible.

CLEO. I think so, Charmian: Dull of tongue,  
and dwarfish!—

What majesty is in her gait? Remember,  
If e'er thou look'dst on majesty.

MESS.

She creeps;

<sup>5</sup> *That's not so good:—he cannot like her long.*] Cleopatra perhaps does not mean—"That is not so good a piece of intelligence as your last;" but, "*That*, i. e. a low voice, is not so good as a shrill tongue."

That a low voice (on which our author never omits to introduce an eulogium when he has an opportunity) was not esteemed by Cleopatra as merit in a lady, appears from what she adds afterwards,—"*Dull of tongue*, and dwarfish!" If the words be understood in the sense first mentioned, the latter part of the line will be found inconsistent with the foregoing.

Perhaps, however, the author intended no connection between the two members of this line; and that Cleopatra, after a pause, should exclaim—He cannot like her, whatever her merits be, for any length of time. My first interpretation I believe to be the true one.

It has been justly observed that the poet had probably Queen Elizabeth here in his thoughts. The description given of her by a contemporary, about twelve years after her death, strongly confirms this supposition. "She was (says the Continuator of Stowe's *Chronicle*) *tall of stature*, strong in every limb and joyn't, her fingers small and long, her *voice loud and shrill*."

MALONE.

It may be remarked, however, that when Cleopatra applies the epithet "*shrill-tongued*" to Fulvia, (see p. 9.) it is not introduced by way of compliment to the wife of Antony.

STEEVENS.

The quality of the *voice* is referred to, as a criterion similar to that, already noticed, of the *hair*. See p. 109, n. 1. HENLEY.

Her motion and her station<sup>6</sup> are as one :  
 She shows a body rather than a life ;  
 A statue, than a breather.

CLEO. Is this certain ?

MESS. Or I have no observance.

CHAR. Three in Egypt  
 Cannot make better note.

CLEO. He's very knowing,  
 I do perceiv't :—There's nothing in her yet :—  
 The fellow has good judgment.

CHAR. Excellent.

CLEO. Guess at her years, I pr'ythee.

MESS. Madam,  
 She was a widow.

CLEO. Widow ?—Charmian, hark.<sup>7</sup>

MESS. And I do think, she's thirty.

CLEO. Bear'st thou her face in mind ? is it long,  
 or round ?

MESS. Round even to faultiness.

CLEO. For the most part too,  
 They are foolish that are so.<sup>8</sup>—Her hair, what  
 colour ?

<sup>6</sup> — her station—] *Station*, in this instance, means *the act of standing*. So, in *Hamlet* :

“ A *station* like the herald Mercury.” STEEVENS.

<sup>7</sup> Widow ?—*Charmian, hark.*] Cleopatra rejoices in this circumstance, as it sets Octavia on a level with herself, who was no virgin, when she fell to the lot of Antony. STEEVENS.

<sup>8</sup> Round &c.

*They are foolish that are so.*] This is from the old writers on physiognomy. So, in Hill's *Pleasant History*, &c. 1613 : “ The head *very round*, to be forgetful and *foolish*.” Again : “ the head *long* to be prudent and wary.”—“ a *low forehead*,” &c. p. 218. STEEVENS.

MESS. Brown, madam : And her forehead is as low<sup>9</sup>  
As she would wish it.

CLEO. There is gold for thee.  
Thou must not take my former sharpness ill :—  
I will employ thee back again ; I find thee  
Most fit for business : Go, make thee ready ;  
Our letters are prepar'd. [Exit Messenger.

CHAR. A proper man.

CLEO. Indeed, he is so : I repent me much,  
That so I harry'd him.<sup>1</sup> Why, methinks, by him,  
This creature's no such thing.

<sup>9</sup> — is as low &c.] For the insertion of—*is*, to help the metre, I am answerable. STEEVENS.

*As low as she would wish it.*] Low foreheads were, in Shakespeare's age, thought a blemish. So, in *The Tempest* :

" — with foreheads villainous low."

See also Vol. IV. p. 146, n. 2.

*You and She* are not likely to have been confounded ; otherwise we might suppose that our author wrote—

*As low as you would wish it.* MALONE.

The phrase employed by the Messenger is still a cant one. I once overheard a chambermaid say of her rival,—“ that her legs were as thick as *she could wish them.*” STEEVENS.

<sup>1</sup> — so I harry'd him.] To harry, is to use roughly, harass, subdue. So, in the Chester *Whitsun-Playes*, MS. Harl. 2013, the Cookes' Company are appointed to exhibit the 17th pageant of—

“ — the harrowinge of helle.”

The same word occurs also in *The Revenger's Tragedy*, 1607 :

“ He harried her, and midst a throng,” &c.

Again, in *The Downfall of Robert Earl of Huntingdon*, 1601 :

“ Will harry me about instead of her.”

Holinshed, p. 735, speaking of the body of Richard III. says, it was “ harried on horseback, dead.”

The same expression had been used by Harding, in his *Chronicle*. Again, by Nash, in his *Lenten Stuff*, 1599 : “ —as if he were harrying and chasing his enemies.” STEEVENS.

To harry, is, literally, to hunt. Hence the word harrier. King James threatened the Puritans that “ he would harry them out of the land.” HENLEY.

CHAR. O, nothing<sup>2</sup>, madam.

CLEO. The man hath seen some majesty, and should know.

CHAR. Hath he seen majesty? Ifis else defend,  
And serving you so long!

CLEO. I have one thing more to ask him yet,  
good Charinian:—

But 'tis no matter; thou shalt bring him to me  
Where I will write: All may be well enough.

CHAR. I warrant you, madam. [Exeunt.

#### SCENE IV.

Athens. *A Room in Antony's House.*

*Enter ANTONY and OCTAVIA.*

ANT. Nay, nay, Octavia, not only that,—  
That were excusable, that, and thousands more  
Of semblable import,—but he hath wag'd  
New wars 'gainst Pompey; made his will, and read it  
To publick ear:  
Spoke scantily of me: when perforce he could not  
But pay me terms of honour, cold and sickly

Minshew, in his *Dictionary*, 1617, explains the word thus: "To turmoile or vexe." Cole, in his *English Dictionary*, 1676, interprets *haried* by the word *pulled*, and in the sense of pulled and *lugged* about, I believe the word was used by Shakspere. See the marginal direction in p. 498. In a kindred sense it is used in the old translation of Plutarch: "Pyrrhus seeing his people thus troubled, and *haried* to and fro," &c.

See also Florio's *Italian Dictionary*, 1590: "Tartaffare. To rib-baste, to bang, to tugge, to hale, *to harrie*." MALONE.

<sup>2</sup> O, nothing,] The exclamation—O, was, for the sake of measure, supplied by Sir Thomas Hanmer. STEEVENS.

He vented them ; most narrow measure lent me :  
When the best hint was given him, he not took't,<sup>3</sup>  
Or did it from his teeth.<sup>4</sup>

*Oct.* O my good lord,  
Believe not all ; or, if you must believe,  
Stomach not all. A more unhappy lady,  
If this division chance, ne'er stood between,  
Praying for both parts :  
And<sup>5</sup> the good gods will mock me presently,  
When I shall pray,<sup>6</sup> *O, bless my lord and husband!*  
Undo that prayer, by crying out as loud,  
*O, bless my brother!* Husband win, win brother,  
Prays, and destroys the prayer ; no midway  
'Twixt these extremes at all.

<sup>3</sup> *When the best hint was given him, he not took't,]* The first folio reads, *not look'd*. Dr. Thirlby advised the emendation, which I have inserted in the text. THEOBALD.

<sup>4</sup> *Or did it from his teeth.]* Whether this means, as we now say, *in spite of his teeth*, or that he spoke through his teeth, so as to be purposely indistinct, I am unable to determine.

A similar passage, however, occurs in a very scarce book entitled *A Courtlie Controversie of Cupid's Cautels: conteyning five Tragical Histories, &c. Translated out of French, &c. by H. W.* [Henry Wotton] 4to. 1578: "The whyche the factor considering, incontinently made his reckning that it behoued him to speake clearely, and not *betweene his teeth*, if he would practise surely," &c.

Again, in Chapman's version of the fifteenth *Iliad* :

"She laught, but meerly *from her lips* :—"

Again, in Fuller's *Historie of the Holy Warre*, B. IV. ch. 17 :  
"This bad breath, though it came but *from the teeth* of some, yet proceeded from the corrupt lungs of others."

Again, in P. Holland's translation of the eleventh Book of Pliny's *Natural History* : "—the noise which they make cometh but *from their teeth* and mouth outward." STEEVENS.

<sup>5</sup> *And—]* I have supplied this conjunction, for the sake of metre. STEEVENS.

<sup>6</sup> *When I shall pray, &c.]* The situation and sentiments of Octavia resemble those of Lady Blanch in *King John*. See Vol. X. p. 437. STEEVENS.



*ANT.* Gentle Octavia,  
 Let your best love draw to that point, which seeks  
 Best to preserve it: If I lose mine honour,  
 I lose myself: better I were not yours,  
 Than yours so branchless.<sup>7</sup> But, as you requested,  
 Yourself shall go between us: The mean time, lady,  
 I'll raise the preparation of a war  
 Shall stain your brother;<sup>8</sup> Make your soonest haste;  
 So your desires are yours.

<sup>7</sup> *Than yours so branchless.*] Old copy—*your*. Corrected in the second folio. This is one of the many mistakes that have arisen from the transcriber's ear deceiving him, *your so* and *yours so*, being scarcely distinguishable in pronunciation. MALONE.

<sup>8</sup> ——— *The mean time, lady,*

*I'll raise the preparation of a war*

*Shall stain your brother;*] Thus the printed copies. But, sure, Antony, whose business here is to mollify Octavia, does it with a very ill grace: and 'tis a very odd way of satisfying her, to tell her the war, he raises, shall *stain*, i. e. cast an odium upon her brother. I have no doubt, but we must read, with the addition only of a single letter—

*Shall strain your brother;*——

i. e. shall lay him under constraints; shall put him to such shifts, that he shall neither be able to make a progress against, or to prejudice me. Plutarch says, that Octavius, understanding the sudden and wonderful preparations of Antony, was astonished at it; for he himself was in many wants, and the people were sorely oppressed with grievous exactions. THEOBALD.

I do not see but *stain* may be allowed to remain unaltered, meaning no more than *shame* or *disgrace*. JOHNSON.

So, in some anonymous stanzas among the poems of Surrey and Wyatt:

“ ——— here at hand approacheth one

“ Whose face will *stain* you all.”

Again, in *Shore's Wife*, by Churchyard, 1593:

“ So Shore's wife's face made foule Browneta blush,

“ As pearle *staines* pitch, or gold surmounts a rush.”

Again, in Churchyard's *Charitie*, 1595:

“ Whose beautie *staines* the faire Helen of Greece.”

STEEVENS.

I believe a line betwixt these two has been lost, the purport

*Oct.* Thanks to my lord.

The Jove of power make me most weak, most weak,  
Your reconciler!<sup>9</sup> Wars 'twixt you twain would be<sup>1</sup>  
As if the world should cleave, and that slain men  
Should folder up the rift.

*Ant.* When it appears to you where this begins,  
Turn your displeasure that way; for our faults  
Can never be so equal, that your love  
Can equally move with them. Provide your going;  
Choose your own company, and command what  
cost

Your heart has mind to. [Exeunt.

# SCENE V.

*The same. Another Room in the same.*

*Enter ENOBARBUS and EROS, meeting.*

*Eno.* How now, friend Eros?

*Eros.* There's strange news come, sir.

*Eno.* What, man?

of which probably was, *unless I am compelled in my own defence, I will do no act that shall stain, &c.*

After Antony has told Octavia that she shall be a mediatrix between him and his adversary, it is surely strange to add that he will do an act that shall disgrace her brother. MALONE.

<sup>9</sup> Your reconciler!] The old copy has *you*. This manifest error of the press, which appears to have arisen from the same cause as that noticed above, was corrected in the second folio.

MALONE.

<sup>1</sup> — Wars 'twixt you twain would be &c.] The sense is, that war between Cæsar and Antony would engage the world between them, and that the slaughter would be great in so extensive a commotion. JOHNSON.

*EROS.* Cæsar and Lepidus have made wars upon Pompey.

*ENO.* This is old; What is the success?

*EROS.* Cæsar, having made use of him in the wars 'gainst Pompey, presently denied him rivalry;<sup>2</sup> would not let him partake in the glory of the action: and not resting here, accuses him of letters he had formerly wrote to Pompey; upon his own appeal,<sup>3</sup> seizes him: So the poor third is up, till death enlarge his confine.

*ENO.* Then, world, thou hast a pair of chaps, no more;

And throw between them all the food thou hast,  
They'll grind the one the other. Where's Antony?<sup>4</sup>

<sup>2</sup> ——— *rivalry*;] Equal rank. JOHNSON.

So, in *Hamlet*, Horatio and Marcellus are styled by Bernardo "the rivals" of his watch. STELVENS.

<sup>3</sup> ——— *upon his own appeal*.] To *appeal*, in Shakspeare, is to *accuse*; Cæsar seized Lepidus without any other proof than Cæsar's accusation. JOHNSON.

<sup>4</sup> *Then, world, &c.*] Old copy—*Then 'would thou had'st a pair of chaps, no more; and throw between them all the food thou hast, they'll grind the other. Where's Antony?* This is obscure, I read it thus:

*Then, world, thou hast a pair of chaps, no more;*

*And throw between them all the food thou hast,*

*They'll grind the one the other. Where's Antony?*

Cæsar and Antony will make war on each other, though they have the world to prey upon between them. JOHNSON.

Though in general very reluctant to depart from the old copy, I have not, in the present instance, any scruples on that head. The passage, as it stands in the folio, is nonsense, there being nothing to which *thou* can be referred. *World* and *would* were easily confounded, and the omission in the last line, which Dr. Johnson has supplied, is one of those errors that happen in almost every sheet that passes through the press, when the same words are repeated near to each other in the same sentence. Thus, in a note on *Timon of Athens*, Vol. XIX. Act III. sc. ii. now before

EROS. He's walking in the garden—thus; and  
spurns  
The rush that lies before him; cries, *Fool, Lepidus!*  
And threats the throat of that his officer,  
That murder'd Pompey.

*ENO.* Our great navy's rigged.

*EROS.* For Italy, and Cæsar. More, Domitius; 5

me, these words ought to have been printed: "Dr. Farmer, however, suspects a quibble between *honour* in its common acceptation and *honour* (i. e. the lordship of a place) in its legal sense." But the words—"in its common acceptation and" were omitted in the *proof* sheet by the compositor, by his eye (after he had composed the first *honour*) glancing on the last, by which the intermediate words were lost. In the passage before us, I have no doubt that the compositor's eye in like manner glancing on the second *the*, after the first had been composed, the two words now recovered were omitted. So, in *Troilus and Cressida*, the two lines printed in Italicks, were omitted in the folio, from the same cause:

“ The bearer knows not ; but commends *itself*

*“ To others’ eyes ; nor doth the eye itself,*

*“ That most pure spirit of sense, behold itself,*

“Not going from itself,” &c.

In the first folio edition of *Hamlet*, Act II. is the following passage: "I will leave him, and suddenly contrive the means of meeting between him and my daughter." But in the original quarto copy the words in the Italick character are omitted. The printer's eye, after the words *I will leave him* were composed, glanced on the second *him*, and thus all the intervening words were lost.

I have lately observed that Sir Thomas Hanmer had made the same emendation. As, in a subsequent scene, Shakspeare, with allusion to the triumvirs, calls the world *three-nook'd*, so he here supposes it to have had *three chaps*. *No more* does not signify *no longer*, but has the same meaning as if Shakspeare had written—*and no more*. Thou hast now a *pair* of chaps, and *only* a pair.

MALONE.

<sup>s</sup> — *More, Domitius ;*] I have something *more* to tell you, which I might have told at first, and delayed my news. Antony requires your presence. JOHNSON.

My lord desires you presently : my news  
I might have told hereafter.

*ENO.* 'Twill be naught :  
But let it be.—Bring me to Antony.

*EROS.* Come, fir. [*Exeunt.*

## SCENE VI.

Rome. *A Room in Cæsar's House.*

*Enter CÆSAR, AGRIPPA, and MECÆNAS.*

*CÆS.* Contemning Rome, he has done all this :  
And more ;

In Alexandria,—here's the manner of it,—  
I' the market-place,<sup>6</sup> on a tribunal silver'd,  
Cleopatra and himself in chairs of gold  
Were publickly enthron'd : at the feet, fat  
Cæsarion, whom they call my father's son ;  
And all the unlawful issue, that their lust  
Since then hath made between them. Unto her  
He gave the establishment of Egypt ; made her

<sup>6</sup> *I' the market-place,*] So, in the old translation of Plutarch :  
“ For he assembled all the people in the show place, where younge  
men doe exercise them selues, and there vpon a high tribunall  
siluered, he set two chayres of gold, the one for him selfe, and  
the other for Cleopatra, and lower chaires for his children : then  
he openly published before the assembly, that first of all he did  
establish Cleopatra queene of Egypt, of Cyprvs, of Lydia, and  
of the lower Syria, and at that time also, Cæsarion king of the  
same realmes. This Cæsarion was supposed to be the sonne of  
Julius Cæsar, who had left Cleopatra great with child. Secondly,  
he called the sonnes he had by her, the kings of kings, and gaue  
Alexander for his portion, Armenia, Media, and Parthia, when  
he had conquered the country : and vnto Ptolemy for his portion,  
Phenicia, Syria, and Cilicia.” STEEVENS.



Of lower Syria, Cyprus, Lydia,<sup>7</sup>  
Absolute queen.

*MEC.* This in the publick eye?

*CÆS.* I' the common show-place, where they  
exercife.

His fons he there<sup>8</sup> proclaim'd, The kings of kings:  
Great Media, Parthia, and Armenia,  
He gave to Alexander; to Ptolemy he assign'd  
Syria, Cilicia, and Phœnicia: She  
In the habiliments of the goddeſs Isis<sup>9</sup>  
That day appear'd; and oft before gave audience  
As 'tis reported, ſo.

*MEC.* Let Rome be thus  
Inform'd.

*AGR.* Who, queaſy with his insolence  
Already, will their good thoughts call from him.

<sup>7</sup> For *Lydia*, Mr. Upton, from Plutarch, has reſtored *Lybia*.

JOHNSON.

In the tranſlation from the French of Amyot, by Tho. North, in folio, 1597,\* will be ſeen at once the origin of this miſtake: “ Firſt of all he did eſtabliſh Cleopatra queen of Egypt, of Cyprus, of *Lydia*, and the lower Syria.” FARMER.

The preſent reading is right: for in page 154, where Cæſar is recounting the ſeveral kings whom Antony had aſſembled, he gives the kingdom of *Lybia* to Bocchus. M. MASON.

<sup>8</sup> — *he there*—] The old copy has—*hither*. The correction was made by Mr. Steevens. MALONE.

<sup>9</sup> — *the goddeſs Isis*—] So, in the old tranſlation of Plutarch: “ Now for Cleopatra, ſhe did not onely weare at that time (but at all other times els when ſhe came abroad) the apparell of the goddeſſe Isis, and ſo gaue audience vnto all her ſubjects, as a new Isis.” STEEVENS.

\* I find the character of this work pretty early delineated:

“ 'Twas Greek at firſt, that Greek was Latin made,

“ That Latin French, that French to Engliſh ſtraid:

“ Thus 'twixt one Plutarch there's more difference,

“ Than i' th' ſame Engliſhman return'd from France.” FARMER.

*CÆS.* The people know it; and have now receiv'd  
His accusations.

*AGR.* Whom does he accuse?

*CÆS.* Cæsar: and that, having in Sicily  
Sextus Pompeius spoil'd, we had not rated him  
His part o'the isle: then does he say, he lent me  
Some shipping unrestor'd: lastly, he frets,  
That Lepidus of the triumvirate  
Should be depos'd; and, being, that we detain  
All his revenue.

*AGR.* Sir, this should be answer'd.

*CÆS.* 'Tis done already, and the messenger gone.  
I have told him, Lepidus was grown too cruel;  
That he his high authority abus'd,  
And did deserve his change; for what I have conquer'd,  
I grant him part; but then, in his Armenia,  
And other of his conquer'd kingdoms, I  
Demand the like.

*MEC.* He'll never yield to that.

*CÆS.* Nor must not then be yielded to in this.

*Enter OCTAVIA.*

*OCT.* Hail, Cæsar, and my lord! hail, most dear  
Cæsar!

*CÆS.* That ever I should call thee, cast-away!

*OCT.* You have not call'd me so, nor have you  
cause.

*CÆS.* Why have you stol'n upon us thus? You  
come not

Like Cæsar's sister: The wife of Antony,  
Should have an army for an usher, and  
The neighs of horse to tell of her approach,

Long ere she did appear; the trees by the way,  
Should have borne men; and expectation fainted,  
Longing for what it had not: nay, the dust  
Should have ascended to the roof of heaven,  
Rais'd by your populous troops: But you are come  
A market-maid to Rome; and have prevented  
The ostent of our love,<sup>1</sup> which, left unshown  
Is often left unlov'd: we should have met you  
By sea, and land; supplying every stage  
With an augmented greeting.

OCT. Good my lord,  
To come thus was I not constrain'd, but did it  
On my free-will. My lord, Mark Antony,  
Hearing that you prepar'd for war, acquainted  
My grieved ear withal; whereon, I begg'd  
His pardon for return.

CÆS. Which soon he granted,  
Being an obstruct 'tween his lust and him.<sup>2</sup>

<sup>1</sup> *The ostent of our love,*] Old copy—ostentation. But the metre, and our author's repeated use of the former word in *The Merchant of Venice*, "—Such fair *ostents* of love," sufficiently authorize the slight change I have made. *Ostent* occurs also in *King Henry V*:

"Giving full trophy, signal, and *ostent*—." STEEVENS.

<sup>2</sup> — *Which soon he granted,*

*Being an obstruct 'tween his lust and him.*] [Old copy—*abstract* &c.] Antony very soon complied to let Octavia go at her request, says Cæsar; and why? Because she was an *abstract* between his inordinate passion and him. This is absurd. We must read:

*Being an obstruct 'tween his lust and him.*

i. e. his wife being an obstruction, a bar to the prosecution of his wanton pleasures with Cleopatra. WARBURTON.

I am by no means certain that this change was necessary. Mr. Henley pronounces it to be "needless, and that it ought to be rejected, as perverting the sense." One of the meanings of *abstracted* is,—*separated, disjoined*; and therefore our poet, with his usual licence, might have used it for a *disjunctive*. I believe

OCT. Do not say so, my lord.

CÆS. I have eyes upon him,  
And his affairs come to me on the wind.  
Where is he now?

OCT. My lord, in Athens.<sup>3</sup>

CÆS. No, my most wronged sister; Cleopatra  
Hath nodded him to her. He hath given his em-  
pire

Up to a whore; who now are levying<sup>4</sup>  
The kings o'the earth for war:<sup>5</sup> He hath assembled  
Bocchus, the king of Lybia; Archelaus,  
Of Cappadocia; Philadelphos, king  
Of Paphlagonia; the Thracian king, Adallas:  
King Malchus of Arabia; king of Pont;  
Herod of Jewry; Mithridates, king  
Of Comagene; Polemon and Amintas,

there is no such substantive as *obstruct*: besides, we say, an ob-  
struction to a thing, but not *between* one thing and another.

As Mr. Malone, however, is contented with Dr. Warburton's  
reading, I have left it in our text. STEEVENS.

<sup>3</sup> *My lord, in Athens.*] Some words, necessary to the metre,  
being here omitted, Sir Thomas Hanmer reads:

*My lord, he is in Athens.*

But I rather conceive the omission to have been in the former  
hemistich, which might originally have stood thus:

*Where is he, pray you, now?*

OCT.

*My lord, in Athens.*

STEEVENS.

<sup>4</sup> — who now are levying—] That is, which two persons  
now are levying, &c. MALONE.

<sup>5</sup> *The kings o'the earth for war:*] Mr. Upton remarks, that  
there are some errors in this enumeration of the auxiliary kings:  
but it is probable that the author did not much wish to be accu-  
rate. JOHNSON.

Mr. Upton proposes to read:

— Polemon and Amintas

*Of Lycaonia; and the king of Mede."*

And this obviates all impropriety. STEEVENS.

The kings of Mede, and Lycaonia, with a  
More larger list of scepters.

*OCT.* Ah me, most wretched,  
That have my heart parted betwixt two friends,  
That do afflict each other !

*CÆS.* Welcome hither :  
Your letters did withhold our breaking forth ;  
Till we perceiv'd, both how you were wrong led,  
And we in negligent danger. Cheer your heart :  
Be you not troubled with the time, which drives  
O'er your content these strong necessities ;  
But let determin'd things to destiny  
Hold unbewail'd their way. Welcome to Rome :  
Nothing more dear to me. You are abus'd  
Beyond the mark of thought : and the high gods,  
To do you justice, make them ministers<sup>6</sup>  
Of us, and those that love you. Best of comfort ;<sup>7</sup>  
And ever welcome to us.

*AGR.* Welcome, lady.

*MEC.* Welcome, dear madam.  
Each heart in Rome does love and pity you :  
Only the adulterous Antony, most large

<sup>6</sup> — them *ministers*—] Old copy—*his* ministers. Corrected by Mr. Capell. MALONE.

<sup>7</sup> — Best of comfort ;] Thus the original copy. The connecting particle, *and*, seems to favour the old reading. According to the modern innovation, *Be of comfort*, (which was introduced by Mr. Rowe,) it stands very awkwardly. "*Best of comfort*" may mean—*Thou best of comforters!* a phrase which we meet with again in *The Tempest* :

" A solemn air, and the *best comforter*

" To an unsettled fancy's cure !"

Cæsar, however, may mean, that what he had just mentioned is the best kind of comfort that Octavia can receive. MALONE.

This elliptical phrase, I believe, only signifies—*May the best of comfort be yours!* STEEVENS.



In his abominations, turns you off;  
And gives his potent regiment<sup>s</sup> to a trull,  
That noises it against us.<sup>9</sup>

*OCT.*

Is it so, fir?

*CÆS.* Most certain. Sister, welcome: Pray you,  
Be ever known to patience: My dearest sister!

[*Exeunt.*

<sup>s</sup> ——— potent regiment——] *Regiment*, is government, authority; he puts his power and his empire into the hands of a false woman.

It may be observed, that *trull* was not, in our author's time, a term of mere infamy, but a word of slight contempt, as *wench* is now. JOHNSON.

*Trull* is used in *The First Part of King Henry VI.* as synonymous to *harlot*, and is rendered by the Latin word *Scortum*, in Cole's *Dictionary*, 1679. There can therefore be no doubt of the sense in which it is used here. MALONE.

*Regiment* is used for *regimen* or *government* by most of our ancient writers. The old translation of *The Schola Salernitana*, is called *The Regiment of Helth*.

Again, in Lyly's *Woman in the Moon*, 1597:

“Or Hecate in Pluto's *regiment*.”

Again, in Spenser's *Fairy Queen*, B. II. c. x:

“So when he had resign'd his *regiment*.”

*Trull* is not employed in an unfavourable sense by George Peele, in the Song of *Coridon and Melampus*, published in *England's Helicon*, 1600:

“When swaines sweete pipes are puffed, and *trulls* are warme.”

Again, in *Damætas's Jigge in Praise of his Love*, by John Wootton; printed in the same collection:

“———— be thy mirth scene;

“Heard to each swaine, scene to each *trull*.”

Again, in the eleventh Book of Virgil, Twyne's translation of the *virgins* attendant on Camilla, is—

“Italian *trulles*”——.

Meccenas, however, by this appellation, most certainly means no compliment to Cleopatra. STEEVENS.

<sup>9</sup> *That noises it against us.*] Milton has adopted this uncommon verb in his *Paradise Regained*, Book IV. 488:

“—— though *noising* loud,

“And threatening nigh:—.” STEEVENS.

## SCENE VII.

Antony's Camp, near the Promontory of Actium.

Enter CLEOPATRA and ENOBARBUS.

CLEO. I will be even with thee, doubt it not.

ENO. But why, why, why ?

CLEO. Thou hast forspoke my being<sup>1</sup> in these wars ;

And say'st, it is not fit.

ENO.

Well, is it, is it ?

<sup>1</sup> ——— forspoke my being——] To *for speak*, is to *contradict*, to *speak against*, as *forbid* is to order negatively. JOHNSON.

Thus, in *The Arraignment of Paris*, 1584 :

“ ——— thy life *forspoke* by love.”

To *for speak* likewise signified to *curse*. So, in Drayton's *Epistle from Elinor Cobham to Duke Humphrey* :

“ Or to *for speak* whole flocks as they did feed.”

To *for speak*, in the last instance, has the same power as to *forbid*, in *Macbeth* :

“ He shall live a man *forbid*.”

So, to *forthink*, meant anciently to *unthink*, and consequently to *repent* :

“ Therefore of it be not to boolde,

“ Left thou *forthink* it when thou art too olde.”

*Interlude of Youth*, bl. l. no date.

And in Gower, *De Confeffione Amantis*, B. I. to *forshape* is to *mis-shape* :

“ Out of a man into a stone

“ *Forshape*,” &c.

To *for speak* has generally reference to the mischiefs effected by enchantment. So, in Ben Jonson's *Staple of News* : “ — a witch, gossip, to *for speak* the matter thus.” In Shakspeare it is the opposite of *bespeak*. STEEVENS.

CLEO. Is't not? Denounce against us,<sup>2</sup> why should  
not we  
Be there in person?

ENO. [*Afide.*] Well, I could reply:—  
If we should serve with horse and mares together,  
The horse were merely lost;<sup>3</sup> the mares would bear  
A soldier, and his horse.

<sup>2</sup> *Is't not? Denounce against us, &c.*] The old copy reads:  
*If not, denounc'd against us, &c.*  
Corrected by Mr. Rowe. STEEVENS.

I would read:

*Is't not? Denounce against us, why should not we  
Be there in person?* TYRWHITT.

Cleopatra means to say, “Is not the war denounced against us? Why should we not then attend in person?” She says, a little lower,

“——A charge we bear i' the war,  
“And, as the president of my kingdom, will  
“Appear there for a man.”

She speaks of herself in the plural number, according to the usual style of sovereigns. M. MASON.

Mr. Malone reads with the old copy, introducing only the change of a single letter—*denounc't* instead of *denounc'd*. I have followed Mr. Tyrwhitt.

So, in Turberville's translation of Ovid's *Epistle from Phyllis to Demophoon*:

“Denounce to me what I have doone  
“But loud thee all to well?” STEEVENS.

Mr. Tyrwhitt proposed to read—*denounce*, but the slight alteration for which I am answerable, is nearer to the original copy. I am not however sure that the old reading is not right. “*If not denounc'd,*” *If there be no particular denunciation against me, why should we not be there in person?* There is, however, in the folio, a comma after the word *not*, and no point of interrogation at the end of the sentence; which favours the emendation now made. MALONE.

Surely, no valid inference can be drawn from such uncertain premises as the punctuation of the old copy, which (to use the words of Rosalind and Touchstone in *As you like it*) is “as fortune will, or as the destinies decree.” STEEVENS.

CLEO. What is't you say?

ENO. Your presence needs must puzzle Antony;  
Take from his heart, take from his brain, from his  
time,

What should not then be spar'd. He is already  
Traduc'd for levity; and 'tis said in Rome,  
That Photinus an eunuch, and your maids,  
Manage this war.

CLEO. Sink Rome; and their tongues rot,  
That speak against us! A charge we bear i' the war,  
And, as the president of my kingdom, will  
Appear there for a man. Speak not against it;  
I will not stay behind.

ENO. Nay, I have done:  
Here comes the emperor.

*Enter ANTONY and CANIDIUS.*

ANT. Is't not strange, Canidius,  
That from Tarentum, and Brundisium,  
He could so quickly cut the Ionian sea,  
And take in Toryne?<sup>3</sup>—You have heard on't, sweet?

CLEO. Celerity is never more admir'd,  
Than by the negligent.

ANT. A good rebuke,  
Which might have well becom'd the best of men,

<sup>3</sup> —merely lost;] i. e. entirely, absolutely lost. So, in *Hamlet*:

“ —things rank, and grofs in nature

“ Possess it *merely*.” STEEVENS.

<sup>4</sup> *And take in Toryne?*] To *take in* is to gain by conquest. So, in Chapman's version of the second *Iliad*:

“ —for now Troy's broad-way'd towne

“ He shall *take in*.”

See Vol. IX. p. 374, n. 9; and Vol. XVI. p. 27, n. 9.

STEEVENS.

To taunt at slackness.—Canidius, we  
Will fight with him by sea.

CLEO. By sea! What else?

CAN. Why will my lord do so?

ANT. For he dares us<sup>5</sup> to't.

ENO. So hath my lord dar'd him to single fight.

CAN. Ay, and to wage this battle at Pharsalia,  
Where Cæsar fought with Pompey: But these of-  
fers,

Which serve not for his vantage, he shakes off;  
And so should you.

ENO. Your ships are not well mann'd:  
Your mariners are muleteers, reapers,<sup>6</sup> people  
Ingross'd by swift impress; in Cæsar's fleet  
Are those, that often have 'gainst Pompey fought:  
Their ships are yare; yours, heavy.<sup>7</sup> No disgrace  
Shall fall you for refusing him at sea,  
Being prepar'd for land.

ANT. By sea, by sea.

ENO. Most worthy sir, you therein throw away

<sup>5</sup> For *he dares us*—] i. e. *because* he dares us. So, in *Othello*.  
“ — Haply, *for* I am black—.”

The old copy redundantly reads—*For that* he. See Vol. XVIII.  
note on *Cymbeline*, Act IV. sc. i. STEEVENS.

<sup>6</sup> *Your mariners are muleteers, reapers, &c.*] The old copy  
has *militer*s. The correction was made by the editor of the  
second folio. It is confirmed by the old translation of Plutarch:  
“ — for lacke of watermen his captains did presse by force all  
fortes of men out of Græce, that they could rake up in the  
field, as travellers, *muliter*s, reapers, harvest-men,” &c. *Muliter*  
was the old spelling of *muleteer*. STEEVENS

<sup>7</sup> *Their ships are yare; yours, heavy.*] So, in Sir Thomas  
North's Plutarch: “ Cæsar's ships were not built for pomp, high  
and great, &c. but they were light of *garage*.” *Yare* generally  
signifies, *dextrous, manageable*. See Vol. IV. p. 5, n. 2.

STEEVENS.



The absolute foldierſhip you have by land ;  
 Distract your army, which doth moſt conſiſt  
 Of war-mark'd footinen ; leave unexecuted  
 Your own renowned knowledge ; quite forego  
 The way which promiſes aſſurance ; and  
 Give up yourſelf merely to chance and hazard,  
 From firm ſecurity.

*ANT.* I'll fight at ſea.

*CLEO.* I have ſixty ſails, Cæſar none better.<sup>8</sup>

*ANT.* Our overplus of ſhipping will we burn ;  
 And, with the reſt full-mann'd, from the head of  
 Actium

Beat the approaching Cæſar. But if we fail,

*Enter a Meſſenger.*

We then can do't at land.—Thy buſineſs ?

*MESS.* The news is true, my lord ; he is deſcried ;  
 Cæſar has taken Tornyne.

*ANT.* Can he be there in perſon ? 'tis impoſſible ;  
 Strange, that his power ſhould be.<sup>9</sup>—Canidius,  
 Our nineteen legions thou ſhalt hold by land,  
 And our twelve thouſand horſe :—We'll to our ſhip ;

<sup>8</sup> — *Cæſar none better.*] I muſt ſuppoſe this mutilated line  
 to have originally ran thus :

*I have ſixty ſails, Cæſar himſelf none better.*

STEEVENS.

<sup>9</sup> *Strange, that his power ſhould be.*] It is ſtrange that his  
 forces ſhould be there. So, afterwards, in this ſcene :

“ His power went out in ſuch diſtractions, as

“ Beguil'd all ſpies.”

Again, in our author's *Rape of Lucrece* :

“ Before the which was drawn the power of Greece.”

MALONE.

*Enter a Soldier.*

Away, my Thetis!<sup>1</sup>—How now, worthy foldier?

*SOLD.* O noble emperor,<sup>2</sup> do not fight by sea;  
Trust not to rotten planks: Do you misdoubt  
This sword, and these my wounds? Let the Egyp-  
tians,

And the Phœnicians, go a ducking; we  
Have used to conquer, standing on the earth,  
And fighting foot to foot.

*ANT.*

Well, well, away.

[*Exeunt* ANTONY, CLEOPATRA, and ENO-  
BARBUS.

*SOLD.* By Hercules, I think, I am i' the right.

*CAN.* Soldier, thou art: but his whole action  
grows

Not in the power on't:<sup>3</sup> So our leader's led,  
And we are women's men.

<sup>1</sup> ——— *my Thetis!*] Antony may address Cleopatra by the name of this sea-nymph, because she had just promised him assistance in his naval expedition; or perhaps in allusion to her voyage down the Cydnus, when she appeared like *Thetis* surrounded by the Nereids. STEEVENS.

<sup>2</sup> *O noble emperor, &c.*] So, in the old translation of Plutarch: "Now, as he was setting his men in order of battel, there was a captaine, & a valiant man, that had served Antonius in many battels & conflicts, & had all his body hacked and cut: who as Antonius passed by him, cryed out vnto him, and sayd: O, noble emperor, how commeth it to passe that you trust to these vile brittle shippes? what, doe you mistrust these woundes of myne, and this sword? let the Ægyptians and Phœnicians fight by sea, and set vs on the maine land, where we vse to conquer, or to be slayne on our feete. Antonius passed by him, and sayd neuer a word, but only beckoned to him with his hand and head, as though he willed him to be of good corage, although indeede he had no great corage himsele." STEEVENS.

*SOLD.* You keep by land  
The legions and the horse whole, do you not?

*CAN.* Marcus Octavius, Marcus Iulius,  
Publicola, and Cælius, are for sea:  
But we keep whole by land. This speed of Cæsar's  
Carries beyond belief.<sup>4</sup>

*SOLD.* While he was<sup>5</sup> yet in Rome,  
His power went out in such distractions,<sup>6</sup> as  
Beguil'd all spies.

*CAN.* Who's his lieutenant, hear you?

*SOLD.* They say, one Taurus.

*CAN.* Well I know the man.

<sup>3</sup> *Sold.* By Hercules, I think, I am i' the right.

*Can.* Soldier, thou art: but his whole action grows  
Not in the power on't:] That is, his whole conduct be-  
comes ungoverned by the right, or by reason. JOHNSON.

I think the sense is very different, and that Canidius means  
to say, His whole conduct in the war is not founded upon that  
which is his greatest strength, (namely, his *land force*,) but on  
the caprice of a woman, who wishes that he should fight by sea.  
Dr. Johnson refers the word *on't* to *right* in the preceding speech.  
I apprehend, it refers to *action* in the speech before us.

MALONE.

<sup>4</sup> Carries beyond belief.] Perhaps this phrase is from archery.  
So, in *King Henry IV.* P. II: "—he would have carried you  
a forehand shaft a fourteen and fourteen and a half."

STEEVENS.

<sup>5</sup> While he was—] Of what use are the words—he was,  
except to vitiate the metre? STEEVENS.

<sup>6</sup> —distractions,] Detachments, separate bodies.

JOHNSON.

The word is thus used by Sir Paul Rycaut, in his *Maxims of  
Turkish Polity*: "—and not suffer his affections to wander on  
other wives, slaves, or distractions of his love." STEEVENS.

*Enter a Messenger.*

*MESS.* The emperor calls for Canidius.<sup>7</sup>

*CAN.* With news the time's with labour; and  
throes forth,<sup>8</sup>

Each minute, some. *[Exeunt.]*

## SCENE VIII.

*A Plain near Actium.*

*Enter CÆSAR, TAURUS, Officers, and Others.*

*CÆS.* Taurus,—

*TAUR.* My lord.

*CÆS.* Strike not by land; keep whole:  
Provoke not battle, till we have done at sea.  
Do not exceed the prescript of this scroll:  
Our fortune lies upon this jump.<sup>9</sup> *[Exeunt.]*

*Enter ANTONY and ENOBARBUS.*

*ANT.* Set we our squadrons on yon' side o'the hill,  
In eye of Cæsar's battle; from which place  
We may the number of the ships behold,  
And so proceed accordingly. *[Exeunt.]*

<sup>7</sup> *The emperor calls for Canidius.]* The preposition—*for*, was judiciously inserted by Sir Thomas Hanmer, to complete the measure. So, in a future scene:

“ ——— call *for* Enobarbus,—.” STEEVENS.

<sup>8</sup> ——— *and throes forth,*] i. e. emits as in parturition. So, in *The Tempest*:

“ ——— proclaim a birth

“ Which *throes* thee much to yield.” STEEVENS.

<sup>9</sup> ——— *this jump.*] i. e. hazard. So, in *Macbeth*:

“ We'd *jump* the life to come.” STEEVENS.

*Enter CANIDIUS, marching with his Land Army one Way over the Stage; and TAURUS, the Lieutenant of Cæsar, the other Way. After their going in, is heard the Noise of a Sea-Fight.*

*Alarum. Re-enter ENOBARBUS.*

*ENO.* Naught, naught, all naught! I can behold  
no longer:

The Antoniad,<sup>1</sup> the Egyptian admiral,  
With all their sixty, fly, and turn the rudder;  
To see't, mine eyes are blasted.

*Enter SCARUS.*

*SCAR.* Gods, and goddeffes,  
All the whole synod of them!

*ENO.* What's thy passion?

*SCAR.* The greater cantle<sup>2</sup> of the world is lost  
With very ignorance; we have kifs'd away  
Kingdoms and provinces.

*ENO.* How appears the fight?

*SCAR.* On our side like the token'd<sup>3</sup> pestilence,

<sup>1</sup> *The Antoniad, &c.*] Which Plutarch says, was the name of Cleopatra's ship. POPE.

<sup>2</sup> *The greater cantle—*] A piece or lump. POPE.

*Cantle* is rather a *corner*. Cæsar, in this play, mentions the *three-nook'd world*. Of this triangular world every triumvir had a corner. JOHNSON.

The word is used by Chaucer, in *The Knight's Tale*, Mr. Tyrwhitt's edit. v. 3010:

"Of no partie ne *cantel* of a thing." STEEVENS.

See Vol. XI. p. 323, n. 3. MALONE.

<sup>3</sup> *— token'd—*] Spotted. JOHNSON.



Where death is sure. Yon' ribald-rid<sup>t</sup> nag of Egypt,

The death of those visited by the plague was certain, when particular eruptions appeared on the skin; and these were called *God's tokens*. So, in the comedy of *Two Wise Men and all the rest Fools*, in seven Acts, 1619: "A will and a tolling bell are as present death as *God's tokens*." Again, in *Herod and Antipater*, 1622:

"His sickness, madam, rageth like a plague,

"Once spotted, never cur'd."

Again, in *Love's Labour's Lost*:

"For the *Lord's tokens* on you both I see."

See Vol. VII. p. 172, n. 9. STEEVENS.

\* ——— *ribald*—] A luxurious squanderer. POPE.

The word is in the old edition *ribaudred*, which I do not understand, but mention it, in hopes others may raise some happy conjecture. JOHNSON.

A *ribald* is a lewd fellow. So, in *Arden of Feversham*, 1592:

"—— that injurious *riball* that attempts

"To vyolate my dear wyve's chastity."

Again:

"Injurious strumpet, and thou *ribald* knave."

*Ribaudred*, the old reading, is, I believe, no more than a corruption. Shakspeare, who is not always very nice about his versification, might have written:

*Yon ribald-rid nag of Egypt,—*

i. e. Yon strumpet, who is common to every wanton fellow.

We find, however, in *The Golden Legend*, Wynkyn de Worde's edit. fol. 186, b. that "Antony was wylde, ioly, and *rybauldous*, and had ye sytter of Octauyan to his wyfe."

STEEVENS.

I have adopted the happy emendation proposed by Mr. Steevens. *Ribaud* was only the old spelling of *ribald*; and the misprint of *red* for *rid* is easily accounted for. Whenever, by any negligence in writing, a dot is omitted over an *i*, compositors at the press invariably print an *e*. Of this I have had experience in many sheets of my edition of Shakspeare, being very often guilty of that negligence which probably produced the error in the passage before us.

In our author's own edition of his *Rape of Lucrece*, 1594, I have lately observed the same error:

"Afflict him in his bed with bed-*red* groans."

Again, in *Hamlet*, 1604, sign. B 3, Act I. sc. ii:

"Who impotent, and bed-*red*, scarcely hears

"Of this his nephew's purpose."

Whom leprosy o'ertake!<sup>5</sup> i' the midst o'the fight,—  
 When vantage like a pair of twins appear'd,  
 Both as the same, or rather ours the elder,<sup>6</sup>—  
 The brize upon her,<sup>7</sup> like a cow in June,

*By ribald*, *Scarus*, I think, means the lewd Antony in particular, not “every lewd fellow,” as Mr. Steevens has explained it.

MALONE.

—— *Yon ribald nag of Egypt*,] I believe we should read—  
*nag*. What follows seems to prove it:

“—— She once being loof'd,

“The noble ruin of her *magick*, Antony,

“Claps on his sea-wing.”—— TYRWHITT.

Odd as this use of *nag* might appear to Mr. Tyrwhitt, *jade* is daily used in the same manner. HENLEY.

The brieze, or æstrum, the fly that stings cattle, proves that *nag* is the right word. JOHNSON.

<sup>5</sup> *Whom leprosy o'ertake*!] *Leprosy*, an epidemical distemper of the Ægyptians; to which Horace probably alludes in the controverted line:

“Contaminato cum grege turpium

“Morbo virorum.” JOHNSON.

*Leprosy* was one of the various names by which the *Lues venerea* was distinguished. So, in Greene's *Disputation between a He Coneycatcher and a She Coneycatcher*, 1592: “Into what jeopardy a man will thrust himself for her that he loves, although for his sweete villanie he be brought to loathsome *leprosie*.”

STEEVENS.

Pliny, who says, *the white leprosy*, or *elephantiasis*, was not seen in Italy before the time of Pompey the Great, adds, it is “a peculiar maladie, and *naturall to the Ægyptians*; but looke when any of their kings fell into it, woe worth the subjects and poore people: for then were the tubs and bathing vessels wherein they sate in the baine, filled with men's blood for their cure.” *Philemon Holland's Translation*, B. XXVI. c. i. REED.

<sup>6</sup> *Both as the same, or rather ours the elder*,] So, in *Julius Cæsar*:

“We were two lions, litter'd in one day,

“But I the elder and more terrible.” STEEVENS.

<sup>7</sup> *The brize upon her*,] *The brize* is the *gad-fly*. So, in Spenser:

“—— a *brize*, a scorned little creature,

“Through his fair hide his angry sting did threaten.”

STEEVENS.

Hoists fails, and flies.

*ENO.* That I beheld : mine eyes  
Did sicken at the sight on't,<sup>8</sup> and could not  
Endure a further view.

*SCAR.* She once being loof'd,<sup>9</sup>  
The noble ruin of her magick, Antony,  
Claps on his sea-wing, and like a doting mallard,  
Leaving the fight in height, flies after her :  
I never saw an action of such shame ;  
Experience, manhood, honour, ne'er before  
Did violate so itself.

*ENO.* Alack, alack !

*Enter CANIDIUS.*

*CAN.* Our fortune on the sea is out of breath,  
And sinks most lamentably. Had our general  
Been what he knew himself, it had gone well :  
O, he has given example for our flight,  
Most grossly, by his own.

*ENO.* Ay, are you thereabouts ? Why then, good  
night

Indeed. [*Aside.*

*CAN.* Towards Peloponnesus are they fled.

*SCAR.* 'Tis easy to't ; and there I will attend  
What further comes.

<sup>8</sup> *Did sicken at the sight on't,*] For the insertion of—*on't*, to complete the measure, I am answerable, being backed, however, by the authority of the following passage in *Cymbeline* :

“ — the sweet view on't

“ Might well have warm'd old Saturn,—.” STEEVENS.

<sup>9</sup> — *being loof'd,*] To *loof* is to bring a ship close to the wind. This expression is in the old translation of Plutarch. It also occurs frequently in Hackluyt's *Voyages*. See Vol. III. 589.

STEEVENS.

CAN. To Cæsar will I render  
My legions, and my horse; fix kings already  
Show me the way of yielding.

ENO. I'll yet follow  
The wounded chance of Antony,<sup>1</sup> though my reason  
Sits in the wind against me. [Exeunt.

## SCENE IX.

Alexandria. *A Room in the Palace.*

*Enter ANTONY, and Attendants.*

ANT. Hark, the land bids me tread no more  
upon't,  
It is a sham'd to bear me!—Friends, come hither,  
I am so lated in the world,<sup>2</sup> that I

<sup>1</sup> *The wounded chance of Antony,*] I know not whether the author, who loves to draw his images from the sports of the field, might not have written:

*The wounded chase of Antony,——*

The allusion is to a deer wounded and chased, whom all other deer avoid. *I will*, says Enobarbus, *follow Antony*, though *chased* and *wounded*.

The common reading, however, may very well stand.

JOHNSON.

The *wounded chance* of Antony, is a phrase nearly of the same import as *the broken fortunes of Antony*. The old reading is indisputably the true one. So, in the fifth Act:

“Or I shall show the cinders of my spirit,

“Through the ashes of my *chance*.” MALONE.

Mr. Malone has judiciously defended the old reading. In *Othello* we have a phrase somewhat similar to *wounded chance*; viz. “*mangled matter*.” STEEVENS.

<sup>2</sup> —— *so lated in the world,*] Alluding to a benighted traveller. JOHNSON.

So, in *Macbeth*, Act III:

“Now spurs the *lated* traveller apace.” STEEVENS.

Have lost my way for ever:—I have a ship  
Laden with gold; take that, divide it; fly,  
And make your peace with Cæsar.

*Att.* Fly! not we.

*Ant.* I have fled myself; and have instructed  
cowards

To run, and show their shoulders.—Friends, be  
gone;

I have myself resolv'd upon a course,  
Which has no need of you; be gone:<sup>3</sup>  
My treasure's in the harbour, take it.—O,  
I follow'd that I blush to look upon:  
My very hairs do mutiny; for the white  
Reprove the brown for rashness, and they them  
For fear and doting.—Friends, be gone; you shall  
Have letters from me to some friends, that will  
Sweep your way for you.<sup>4</sup> Pray you, look not sad,  
Nor make replies of loathsomeness: take the hint  
Which my despair proclaims; let that be left  
Which leaves itself:<sup>5</sup> to the sea side straightway:  
I will possess you of that ship and treasure.  
Leave me, I pray, a little: 'pray you now:—  
Nay, do so; for, indeed, I have lost command,<sup>6</sup>  
Therefore I pray you:—I'll see you by and by.  
[Sits down.

<sup>3</sup> — *be gone:*] We might, I think, safely complete the measure by reading:

— *be gone*, I say. STEEVENS.

<sup>4</sup> *Sweep your way for you.*] So, in *Hamlet*:

“ — they must sweep my way,

“ And marshall me to knavery.” STEEVENS.

<sup>5</sup> — *let that be left*

*Which leaves itself:*] Old copy—*let them &c.* Corrected by Mr. Capell. MALONE.

<sup>6</sup> — *I have lost command,*] I am not maker of my own emotions. JOHNSON.



*Enter EROS, and CLEOPATRA, led by CHARMIAN  
and IRAS.*

*EROS.* Nay, gentle madam, to him :—Comfort  
him.

*IRAS.* Do, most dear queen.

*CHAR.* Do ! Why, what else ?<sup>7</sup>

*CLEO.* Let me sit down. O Juno !

*ANT.* No, no, no, no, no.

*EROS.* See you here, sir ?

*ANT.* O fye, fye, fye.

*CHAR.* Madam,—

*IRAS.* Madam ; O good empress !—

*EROS.* Sir, fir,—

*ANT.* Yes, my lord, yes ;—He, at Philippi, kept  
His sword even like a dancer ;<sup>8</sup> while I struck

Surely, he rather means,—I *entreat* you to leave me, because  
I have lost all power to *command* your absence. STEEVENS.

Mr. Steevens is certainly right. So, in *King Richard III.*

“ Tell her, the king, that may *command, entreats.*”

MALONE.

<sup>7</sup> *Do ! Why, what else ? &c.*] Being uncertain whether these,  
and other short and interrupted speeches in the scene before us,  
were originally designed to form regular verses ; and suspecting  
that in some degree they have been mutilated, I have made no  
attempt at their arrangement. STEEVENS.

<sup>8</sup> — *He, at Philippi, kept*

*His sword even like a dancer ;*] In the Morisco, and per-  
haps anciently in the Pyrrhick dance, the dancers held swords  
in their hands with the points upward. JOHNSON.

I am told that the peasants in Northumberland have a *sword-  
dance* which they always practise at Christmas. STEEVENS.

The Goths, in one of their dances, held swords in their hands  
with the points upwards, sheathed and unsheathed. Might not  
the Moors in Spain borrow this custom of the Goths who inter-  
mixed with them ? TOLLET.

The lean and wrinkled Cæsius; and 'twas I,  
That the mad Brutus ended :<sup>9</sup> he alone  
Dealt on lieutenantry,<sup>1</sup> and no practice had  
In the brave squares of war: Yet now—No matter.

I believe it means that Cæsar never offered to draw his sword, but kept it in the scabbard, like one who dances with a sword on, which was formerly the custom in England. There is a similar allusion in *Titus Andronicus*, Act II. sc. i:

“ — our mother, unadvis'd,

“ Gave you a *dancing rapier* by your side.”

It may also be observed, that the dancers represented in one of the compartments of the shield of Achilles, had weapons by their sides:

“ ————— οἱ δὲ μάχαιρας

“ Εἶχον χειρῆας ἐξ ἀργυρέων τελαμώνων.”

*Iliad*, Σ. 597. STEEVENS.

That Mr. Steevens's explanation is just, appears from a passage in *All's well that ends well*. Bertram, lamenting that he is kept from the wars, says—

“ I shall stay here the forehorse to a smock,

“ Creaking my shoes on the plain masonry,

“ Till honour be bought up, and no *sword worn*,

“ But one to *dance* with.”

The word *worn* shows that in both passages our author was thinking of the English, and not of the Pyrrhick, or the Morisco, dance, (as Dr. Johnson supposed,) in which the sword was *not worn* at the side, but held in the hand with the point upward.

MALONE.

<sup>9</sup> — and 'twas I,

*That the mad Brutus ended:*] Nothing can be more in character, than for an infamous debauched tyrant to call the heroick love of one's country and publick liberty, *madness*.

WARBURTON.

<sup>1</sup> — he alone

Dealt on *lieutenantry*,] I know not whether the meaning is, that Cæsar acted only as lieutenant at Philippi, or that he made his attempts only on lieutenants, and left the generals to Antony. JOHNSON.

*Dealt on lieutenancy*, I believe, means only,—*fought by proxy*, made war by his lieutenants, or *on* the strength of his lieutenants. So, in a former scene, Ventidius observes—

“ *Cæsar* and Antony have ever won

“ *More in their officer, than person.*”

CLEO. Ah, stand by.

EROS. The queen, my lord, the queen.

Again, in the Countess of Pembroke's *Antonie*, 1595 :

“ ——— Cassius and Brutus ill betid,

“ March'd against us, by us twice put to flight,

“ But by my sole conduct ; for all the time,

“ Cæsar heart-sick with fear and fever lay.”

To *deal on* any thing, is an expression often used in the old plays. So, in *The Roaring Girl*, 1611 :

“ You will *deal upon* men's wives no more.”

The prepositions *on* and *upon* are sometimes oddly employed by our ancient writers. So, in Drayton's *Miseries of Queen Margaret* :

“ That it amaz'd the *marchers*, to behold

“ Men so ill arm'd, *upon* their bows so bold.”

*Upon* their bows must here mean *on the strength of their bows*, *relying on their bows*. Again, in *Have with you to Saffron Walden*, &c. by Nashe, 1596 : “ At Wolfe's he is billeted, sweating and *dealing upon* it most intently.” Again, in *Othello* :

“ *Upon* malicious bravery dost thou come

“ To start my quiet.”

Again, in *King Richard III* :

“ ——— are they that I would have thee *deal upon*.”

STEEVENS.

Steevens's explanation of this passage is just, and agreeable to the character here given of Augustus. Shakspeare represents him, in the next Act, as giving his orders to Agrippa, and remaining unengaged himself :

“ Go forth, Agrippa, and begin the fight,——.”

Again :

“ Go, charge, Agrippa.” M. MASON.

In the Life of Antony, Shakspeare found the following passage : “ —they were always more fortunate when *they made warre by their lieutenants*, than by themselves ;” —which fully explains that before us.

The subsequent words also—“ and no practice had,” &c. show that Mr. Steevens has rightly interpreted this passage. The phrase *to deal on* is likewise found in *Pierce Pennyleffe his Supplication to the Devil*, by T. Nashe, 1592 : “ When dice, lust, and drunkenness, all have *dealt upon* him, if there be never a plaie for him to go to for his penie, he sits melancholie in his chamber.”

MALONE.

IRAS. Go to him, madam, speak to him ;  
He is unqualitied <sup>2</sup> with very shame.

CLEO. Well then,—Sustain me :—O !

EROS. Most noble sir, arise ; the queen approaches ;  
Her head's declin'd, and death will seize her ; but  
Your comfort <sup>3</sup> makes the rescue.

ANT. I have offended reputation ;  
A most unnoble swerving.

EROS. Sir, the queen.

ANT. O, whither hast thou led me, Egypt ? See,  
How I convey my shame <sup>4</sup> out of thine eyes  
By looking back on what I have left behind  
'Stroy'd in dishonour.

CLEO. O my lord, my lord !  
Forgive my fearful fails ! I little thought,  
You would have follow'd.

<sup>2</sup> *He is unqualitied*—] I suppose she means, he is *unsoldier'd*. *Quality*, in Shakspeare's age, was often used for *profession*. It has, I think, that meaning in the passage in *Othello*, in which Desdemona expresses her desire to accompany the Moor in his military service :

“ ——— My heart's subdued

“ Even to the very *quality* of my lord.” MALONE.

Perhaps, *unqualitied*, only signifies *unmanned* in general, *disarmed of his usual faculties*, without any particular reference to soldiership. STEEVENS.

<sup>3</sup> ——— *death will seize her* ; but

*Your comfort &c.*] *But* has here, as once before in this play, the force of *except*, or *unless*. JOHNSON.

I rather incline to think that *but* has here its ordinary signification. If it had been used for *unless*, Shakspeare would, I conceive, have written, according to his usual practices, *make*.

MALONE.

<sup>4</sup> *How I convey my shame*—] How, by looking another way, I withdraw my ignominy from your sight. JOHNSON.

*ANT.* Egypt, thou knew'st too well,  
My heart was to thy rudder tied by the strings,<sup>5</sup>  
And thou should'st tow<sup>6</sup> me after: O'er my spirit  
Thy full supremacy<sup>7</sup> thou knew'st; and that  
Thy beck might from the bidding of the gods  
Command me.

*CLEO.* O, my pardon.

*ANT.* Now I must  
To the young man send humble treaties, dodge  
And palter in the shifts of lowness; who  
With half the bulk o'the world play'd as I pleas'd,  
Making, and marring fortunes. You did know,  
How much you were my conqueror; and that  
My sword, made weak by my affection, would  
Obey it on all cause.

*CLEO.* O pardon, pardon.

*ANT.* Fall not a tear, I say; one of them rates  
All that is won and lost:<sup>8</sup> Give me a kiss;  
Even this repays me.—We sent our schoolmaster,  
Is he come back?—Love, I am full of lead:—

<sup>5</sup> ——— tied by the strings,] That is, by the heart-string.

JOHNSON.

So, in *The Tragedie of Antonie*, done into English by the  
Countess of Pembroke, 1595:

“ ——— as if his soule

“ Unto his ladies soule had been *enchained*,

“ He left his men” &c. STEEVENS.

<sup>6</sup> ——— should'st tow —] The old copy has—should'st *flow*  
me. This is one of the many corruptions occasioned by the  
transcriber's ear deceiving him. The correction was made by  
Mr. Rowe. MALONE.

<sup>7</sup> *Thy full supremacy* —] Old copy—*The full* —. Corrected  
by Mr. Theobald. MALONE.

<sup>8</sup> ——— one of them rates

*All that is won and lost* :] So, in *Macbeth* :

“ When the battle's *lost and won*.” MALONE



Some wine, within<sup>9</sup> there, and our viands:—Fortune knows,

We scorn her most, when most she offers blows.

[*Exeunt.*

## SCENE X.

*Cæsar's Camp, in Egypt.*

*Enter CÆSAR, DOLABELLA, THYREUS,<sup>1</sup> and Others.*

*CÆS.* Let him appear that's come from Antony.—  
Know you him?

*DOL.* Cæsar, 'tis his schoolmaster:<sup>2</sup>  
An argument that he is pluck'd, when hither  
He sends so poor a pinion of his wing,  
Which had superfluous kings for messengers,  
Not many moons gone by.

*Enter EUPHRONIUS.*

*CÆS.* Approach, and speak.

*EUP.* Such as I am, I come from Antony:  
I was of late as petty to his ends,  
As is the morn-dew on the myrtle leaf

<sup>9</sup> — *within*—] This word might be fairly ejected, as it has no other force than to derange the metre. STEEVENS.

<sup>1</sup> — *Thyreus*,] In the old copy always—*Thidias*.

STEEVENS.

<sup>2</sup> — *his schoolmaster*:] The name of this person was *Euphronius*. STEEVENS.

He was schoolmaster to Antony's children by Cleopatra.

MALONE.

To his grand sea.<sup>3</sup>

CÆS.

Be it so; Declare thine office.

EUP. Lord of his fortunes he salutes thee, and  
Requires to live in Egypt: which not granted,  
He lessens his requests; and to thee sues  
To let him breathe between the heavens and earth,  
A private man in Athens: This for him.  
Next, Cleopatra does confess thy greatness;  
Submits her to thy might; and of thee craves

<sup>3</sup> — as petty to his ends,

*As is the morn-dew on the myrtle leaf*

*To his grand sea.*] Thus the old copy. To whose grand  
sea? I know not. Perhaps we should read:

*To this grand sea.*

We may suppose that the sea was within view of Cæsar's  
camp, and at no great distance. TYRWHITT.

The modern editors arbitrarily read:—*the grand sea.*

I believe the old reading is the true one. *His grand sea* may  
mean his *full tide of prosperity*. So, in *King Henry VI.* P. I:

“You are the fount that makes small brooks to flow;

“Now stops thy spring; *my sea* shall suck them dry,

“And swell so much the higher by their ebb.”

Again, in *The Two Noble Kinsmen*, by Fletcher:

“——— though I know

“His *ocean* needs not my poor drops, yet they

“Must yield their tribute here.”

There is a playhouse tradition that the first Act of this play  
was written by Shakspeare. Mr. Tollet offers a further expla-  
nation of the change proposed by Mr. Tyrwhitt: “Alexandria,  
towards which Cæsar was marching, is situated on the coast of  
the Mediterranean sea, which is sometimes called *mare magnum*.  
Pliny terms it, “*immenſa æquorum vaſtitas*.” I may add, that  
Sir John Mandeville, p. 89, calls that part of the Mediterranean  
which washes the coast of Palestine, “*the grete see*.”

Again, in A. Wytown's *Cronykil*, B. IX. ch. xii. v. 40:

“—— the Mediterane,

“*The gret ſe* clerkis callis it swa.”

The passage, however, is capable of yet another explanation.  
*His grand sea* may mean the sea from which the dew-drop is  
exhaled. Shakspeare might have considered the sea as the source  
of dews as well as rain. *His* is used instead of *its*. STEEVENS.

The circle of the Ptolemies <sup>4</sup> for her heirs,  
Now hazarded to thy grace.

*CÆs.* For Antony,  
I have no ears to his request. The queen  
Of audience, nor desire, shall fail; so she  
From Egypt drive her all-disgraced friend,<sup>5</sup>  
Or take his life there: This if she perform,  
She shall not sue unheard. So to them both.

*EUP.* Fortune pursue thee!

*CÆs.* Bring him through the bands.  
[*Exit EUPHRONIUS.*

To try thy eloquence, now 'tis time: Despatch;  
From Antony win Cleopatra: promise,  
[*To THYREUS.*  
And in our name, what she requires; add more,  
From thine invention, offers: women are not,  
In their best fortunes, strong; but want will perjure  
The ne'er-touch'd vestal:<sup>6</sup> Try thy cunning, Thy-  
reus;

Tyrwhitt's amendment is more likely to be right than Steevens's explanation. M. MASON.

I believe the last is the right explanation. HENLEY.

The last of Mr. Steevens's explanations certainly gives the sense of Shakspeare. If *his* be not used for *its*, he has made a person of the *morn-drop*. RITSON.

<sup>4</sup> *The circle of the Ptolemies*—] The diadem; the ensign of royalty. JOHNSON.

So, in *Macbeth*:

“All that impedes thee from the golden round,  
“Which fate and metaphysical aid  
“Would have thee crown'd withal.” MALONE.

<sup>5</sup> —friend,] i. e. paramour. See Vol. XVIII. note on *Cymbeline*, Act I. sc. v. STEEVENS.

<sup>6</sup> —will perjure

*The ne'er-touch'd vestal*:] So, in *The Rape of Lucrece*:

“O Opportunity! thy guilt is great:—  
“Thou mak'st the *vestal* violate her oath.” MALONE.

Make thine own edict for thy pains, which we  
Will answer as a law.

THYR. Cæsar, I go.

CÆS. Observe how Antony becomes his flaw;<sup>7</sup>  
And what thou think'st his very action speaks  
In every power that moves.<sup>8</sup>

THYR. Cæsar, I shall. [*Exeunt.*]

# SCENE XI.

Alexandria. *A Room in the Palace.*

*Enter* CLEOPATRA, ENOBARBUS, CHARMIAN,  
and IRAS.

CLEO. What shall we do, Enobarbus?<sup>9</sup>

ENO. Think, and die.<sup>1</sup>

<sup>7</sup> — *how Antony becomes his flaw;*] That is, how Antony conforms himself to this breach of his fortune. JOHNSON.

<sup>8</sup> *And what thou think'st his very action speaks  
In every power that moves.*] So, in *Troilus and Cressida*:  
“ — her foot speaks, her—spirits look out  
“ At every joint and motive of her body.” STEEVENS.

<sup>9</sup> *What shall we do, Enobarbus?*] I have little doubt but that the verb—*do*, which is injurious to the metre, was interpolated, and that some player or transcriber (as in many former instances) has here defeated the purpose of an ellipsis convenient to versification. *What shall we?* in ancient familiar language, is frequently understood to signify—What shall we do?

STEEVENS.

<sup>1</sup> *Think, and die.*] Sir T. Hanmer reads:

*Drink, and die.*

And his emendation has been approved, it seems, by Dr. Warburton and Mr. Upton. Dr. Johnson, however, “has not advanced it into the page, not being convinced that it is necessary. “*Think, and die;*” says he, “that is, *Reflect on your own folly,*

CLEO. Is Antony, or we, in fault for this?

*and leave the world*, is a natural answer." I grant it would be, according to this explanation, a very proper answer from a moralist or a divine; but Enobarbus, I doubt, was neither the one nor the other. He is drawn as a *plain, blunt soldier*; not likely, however, to offend so grossly in point of delicacy as Sir T. Hanmer's alteration would make him. I believe the true reading is:

Wink, and die.

When the ship is going to be cast away, in *The Sea Voyage* of Beaumont and Fletcher, (Act I. sc. i.) and Aminta is lamenting, Tibalt says to her:

"—— Go, take your guilt

"Prayer-book, and to your business; *wink, and die*:" insinuating plainly, that she was afraid to meet death with her eyes open. And the same insinuation, I think, Enobarbus might very naturally convey in his return to Cleopatra's desponding question. TYRWHITT.

I adhere to the old reading, which may be supported by the following passage in *Julius Cæsar*:

"—— all that he can do

"Is to himself; *take thought, and die for Cæsar*."

Mr. Tollet observes, that the expression of *taking thought*, in our old English writers, is equivalent to *the being anxious or solicitous*, or *laying a thing much to heart*. So, says he, it is used in our translations of *The New Testament*, Matthew vi. 25, &c. So, in Holinshed, Vol. III. p. 50, or anno 1140: "*—taking thought* for the loss of his houses and money, he pined away and died." In the margin thus: "The bishop of Salisbury *dieth of thought*." Again, in p. 833. Again, in Stowe's *Chronicle*, anno 1508: "Christopher Hawis shortened his life by *thought-taking*." Again, in p. 546, edit. 1614. Again, in Leland's *Collectanea*, Vol. I. p. 234: "*—their mother died for thought*." Mr. Tyrwhitt, however, might have given additional support to the reading which he offers, from a passage in *The Second Part of King Henry IV*:

"—— led his powers to death,

"And *winking* leap'd into destruction." STEEVENS.

After all that has been written upon this passage, I believe the old reading is right; but then we must understand *think and die* to mean the same as *die of thought*, or *melancholy*. In this sense is *thought* used below, Act IV. sc. vi. and by Holinshed, *Chronicle of Ireland*, p. 97: "*His father lived in the Tower—*



*Exo.* Antony only, that would make his will  
 Lord of his reason. What although<sup>2</sup> you fled  
 From that great face of war, whose several ranges  
 Frighted each other? why should he follow?<sup>3</sup>  
 The itch of his affection should not then  
 Have nick'd his captainship;<sup>4</sup> at such a point,  
 When half to half the world oppos'd, he being  
 The mered question:<sup>5</sup> 'Twas a shame no less

*where for thought of the young man his follie he died.*" There is a passage almost exactly similar in *The Beggar's Bush* of Beaumont and Fletcher, Vol. II. p. 423:

"Can I not *think away* myself and die?" TYRWHITT.

*Think and die*:—Consider what mode of ending your life is most preferable, and immediately adopt it. HENLEY.

See Vol. V. p. 313, n. 7. MALONE.

<sup>2</sup> ——— although—] The first syllable of this word was supplied by Sir Thomas Hanmer, to complete the measure.

STEEVENS.

<sup>3</sup> ——— *why should he follow?*] Surely, for the sake of metre, we should read—follow *you*? STEEVENS.

<sup>4</sup> *Have nick'd his captainship;*] i. e. set the mark of folly on it. So, in *The Comedy of Errors*:

"————— and the while

"His man with scissars *nicks* him like a fool."

STEEVENS.

<sup>5</sup> ——— *he being*

*The mered question*:] The *mered* question is a term I do not understand. I know not what to offer, except—

*The mooted question*.——

That is, the *disputed* point, the subject of debate. *Mere* is indeed a *boundary*, and the *meered question*, if it can mean any thing, may, with some violence of language, mean, the *disputed boundary*. JOHNSON.

So, in Stanyhurst's translation of Virgil, B. III. 1582:

"Whereto joinctlye *mearing* a cantel of Itayle neereth."

Barrett, in his *Alvearie, or Quadruple Dictionary*, 1580, interprets a *meere-stone* by *lapis terminalis*. *Question* is certainly the true reading. So, in *Hamlet*, Act I. sc. i:

"————— the king

"That was and is the *question* of these wars."

STEEVENS.

Than was his loss, to course your flying flags,  
And leave his navy gazing.

CLEO.

Pr'ythee, peace.

*Enter* ANTONY, *with* EUPHRONIUS.

ANT. Is this his answer?

EUP.

Ay, my lord.

ANT.

The queen

Shall then have courtesy, so she will yield  
Us up.

EUP. He says so.

ANT.

Let her know it.<sup>6</sup>—

To the boy Cæsar send this grizled head,  
And he will fill thy wishes to the brim  
With principalities.

CLEO.

That head, my lord?

ANT. To him again; Tell him, he wears the  
rose

Of youth upon him; from which, the world should  
note

Something particular: his coin, ships, legions,  
May be a coward's; whose ministers would prevail  
Under the service of a child, as soon  
As i' the command of Cæsar: I dare him therefore

Possibly Shakspeare might have coined the word *meered*, and derived it from the adjective *mere* or *meer*. In that case, the *meered question* might mean, the only cause of the dispute—the only subject of the quarrel. M. MASON.

*Mered* is, I suspect, a word of our author's formation, from *mere*: he being the sole, the entire subject or occasion of the war. MALONE.

<sup>6</sup> *Let her know it.*] To complete the verse, we might add—  
Let her know it *then*. STEEVENS.

To lay his gay comparisons apart,  
And answer me declin'd,<sup>7</sup> sword against sword,  
Ourselves alone: I'll write it; follow me.

[*Exeunt* ANTONY and EUPHRONIUS.

<sup>7</sup> ——— his gay comparisons apart,

And answer me declin'd,] I require of Cæsar not to depend on that superiority which the *comparison* of our different fortunes may exhibit to him, but to answer me man to man, in this *decline* of my age or power. JOHNSON.

I have sometimes thought that Shakspeare wrote—

“ ——— his gay caparisons.

Let him “ unstate his happiness,” let him divest himself of the splendid trappings of power, *his coin, ships, legions, &c.* and meet me in single combat.

*Caparison* is frequently used by our author and his contemporaries, for an *ornamental dress*. So, in *As you like it*, Act III. sc. ii:

“ ——— though I am *caparison'd* like a man,—.”

Again, in *The Winter's Tale*, Act IV. sc. ii:

“ With die and drab I purchas'd this *caparison*.”

The old reading however is supported by a passage in *Macbeth*:

“ Till that Bellona's bridegroom, lapp'd in proof,

“ Confronted him with *self-comparisons*,

“ Point against point, rebellious.”

His *gay comparisons* may mean, those circumstances of splendour and power in which he, when *compared* with me, so much exceeds me.

Dr. Johnson's explanation of *declin'd* is certainly right. So, in *Timon of Athens*:

“ Not one accompanying his *declining* foot.”

Again, in *Troilus and Cressida*:

“ ——— What the *declin'd* is,

“ He shall as soon read in the eyes of others,

“ As feel in his own fall.”

Again, in Daniel's *Cleopatra*, 1594:

“ Before she had *declining* fortune prov'd.” MALONE.

The word *gay* seems rather to favour Malone's conjecture, that we should read *caparisons*. On the other hand, the following passage in the next speech, appears to countenance the present reading:

“ ——— that he should dream,

“ Knowing all measures, the full Cæsar will

“ Answer his emptiness!” M. MASON.

ENO. Yes, like enough, high-battled Cæsar will  
 Unstate his happiness, and be stag'd to the show,<sup>8</sup>  
 Against a sworder.—I see, men's judgments are  
 A parcel of their fortunes;<sup>9</sup> and things outward  
 Do draw the inward quality after them,  
 To suffer all alike. That he should dream,  
 Knowing all measures, the full Cæsar will  
 Answer his emptiness!—Cæsar, thou hast subdu'd  
 His judgment too.

*Enter an Attendant.*

ATT. A messenger from Cæsar.

CLEO. What, no more ceremony?—See, my  
 women!—  
 Against the blown rose may they stop their nose,  
 That kneel'd unto the buds.—Admit him, sir.

ENO. Mine honesty, and I, begin to square.<sup>1</sup>  
 [Aside.  
 The loyalty, well held to fools,<sup>2</sup> does make

<sup>8</sup> — be stag'd to the show,] So, Goff, in his *Raging Turk*, 1631:

“ — as if he stag'd

“ The wounded Priam —.” STEEVENS.

Be stag'd to show,—that is, exhibited, like conflicting gladiators, to the publick gaze. HENLEY.

<sup>9</sup> — are

A parcel of their fortunes;] i. e. as we should say at present, are of a piece with them. STEEVENS.

<sup>1</sup> — to square.] i. e. to quarrel. See *A Midsummer-Night's Dream*, Vol. IV. p. 346, n. 2. STEEVENS.

<sup>2</sup> The loyalty, well held to fools, &c.] After Enobarbus has said, that his honesty and he begin to quarrel, he immediately falls into this generous reflection: “ Though loyalty, stubbornly preserved to a master in his declined fortunes, seems folly in the eyes of fools; yet he, who can be so obstinately loyal, will make as great a figure on record, as the conqueror.” I therefore read:

Though loyalty, well held to fools, does make  
 Our faith mere folly —. THEOBALD.

Our faith mere folly :—Yet, he, that can endure  
To follow with allegiance a fallen lord,  
Does conquer him that did his master conquer,  
And earns a place i' the story.

*Enter* THYREUS.

CLEO. Cæsar's will ?

THYR. Hear it apart.

CLEO. None but friends ;<sup>3</sup> say boldly.

THYR. So, haply, are they friends to Antony.

ENO. He needs as many, sir, as Cæsar has ;  
Or needs not us. If Cæsar please, our master  
Will leap to be his friend : For us, you know,  
Whose he is, we are ; and that's, Cæsar's.

THYR. So.—

Thus then, thou most renown'd ; Cæsar entreats,  
Not to consider in what case thou stand'st,  
Further than he is Cæsar.<sup>4</sup>

I have preserved the old reading : Enobarbus is deliberating upon desertion, and finding it is more prudent to forsake a fool, and more reputable to be faithful to him, makes no positive conclusion. Sir T. Hanmer follows Theobald. Dr. Warburton retains the old reading. JOHNSON.

<sup>3</sup> *None but friends ;*] I suppose, for the sake of measure, we ought to read in this place with Sir Thomas Hanmer :

“ None *here* but friends.” STEEVENS.

<sup>4</sup> — Cæsar entreats,

*Not to consider in what case thou stand'st,*

*Further than he is Cæsar.*] Thus the second folio ; and on this reading the subsequent explanation by Dr. Warburton is founded.

The first folio, which brings obscurity with it, has—

“ — *than he is Cæsar's.*

See Mr. Malone's note. STEEVENS.

i. e. *Cæsar intreats, that at the same time you consider your desperate fortunes, you would consider he is Cæsar : That is, generous and forgiving, able and willing to restore them.*

WARBURTO '



CLEO. Go on : Right royal.

THYR. He knows, that you embrace not<sup>s</sup> Antony  
As you did love, but as you fear'd him.

CLEO. O!

THYR. The scars upon your honour, therefore, he  
Does pity, as constrained blemishes,  
Not as deserv'd.

CLEO. He is a god, and knows

It has been just said, that whatever *Antony* is, all his followers are ; “ that is, *Cæsar’s*.” Thyreus now informs Cleopatra that Cæsar entreats her not to consider *herself* in a state of subjection, further than as she is connected with Antony, who is *Cæsar’s*: intimating to her, (according to the instructions he had received from Cæsar, to detach Cleopatra from Antony—see p. 178,) that she might make separate and advantageous terms for herself.

I suspect that the preceding speech belongs to Cleopatra, not to Enobarbus. Printers usually keep the names of the persons who appear in each scene, ready composed ; in consequence of which, speeches are often attributed to those to whom they do not belong. Is it probable that Enobarbus should presume to interfere here? The whole dialogue naturally proceeds between Cleopatra and Thyreus, till Enobarbus thinks it necessary to attend to his own interest, and says what he speaks when he goes out. The plural number, (*us*;) which suits Cleopatra, who throughout the play assumes that royal style, strengthens my conjecture. The words, *our master*, it may be said, are inconsistent with this supposition ; but I apprehend, Cleopatra might have thus described Antony, with sufficient propriety. They are afterwards explained : “ Whose he is, *we* are.” Antony was the master of her fate. MALONE.

Enobarbus, who is the buffoon of the play, has already presumed [see p. 74.] to interfere between the jarring Triumvirs, and might therefore have been equally flippant on the occasion before us. For this reason, as well as others, I conceive the speech in question to have been rightly appropriated in the old copy.—What a diminution of Shakspeare’s praise would it be, if four lines that exactly suit the mouth of Enobarbus, could come with equal propriety from the lips of Cleopatra !

STEEVENS.

<sup>s</sup> ——— *that you embrace not*——] The author probably wrote—*embrac’d*. MALONE.

What is most right: Mine honour was not yielded,  
But conquer'd merely.

ENO. To be sure of that, [*Aside*.  
I will ask Antony.—Sir, sir, thou'rt so leaky,  
That we must leave thee to thy sinking, for  
Thy dearest quit thee.<sup>6</sup> [*Exit ENOBARBUS*.

THYR. Shall I say to Cæsar  
What you require of him? for he partly begs  
To be desir'd to give. It much would please him,  
That of his fortunes you should make a staff  
To lean upon: but it would warm his spirits,  
To hear from me you had left Antony,  
And put yourself under his shroud,  
The universal landlord.

CLEO. What's your name?

THYR. My name is Thyreus.

CLEO. Most kind messenger,  
Say to great Cæsar this, In disputation  
I kiss his conqu'ring hand:<sup>7</sup> tell him, I am prompt

<sup>6</sup> ——— thou'rt so leaky, &c.

*Thy dearest quit thee.*] So, in *The Tempest*:

"A rotten carcase of a boat——

"—— the very rats

"Instinctively had quit it——." STEEVENS.

<sup>7</sup> *Say to great Cæsar this, In disputation*

*I kiss his conqu'ring hand:*] The poet certainly wrote:

*Say to great Cæsar this, In deputation*

*I kiss his conqu'ring hand:*

i. e. by proxy; I depute you to pay him that duty in my name.

WARBURTON.

I am not certain that this change is necessary. *I kiss his hand in disputation*—may mean, I own he has the better in the controversy. I confess my inability to *dispute* or *contend* with him. To *dispute* may have no immediate reference to words or language by which controversies are agitated. So, in *Macbeth*: "*Dispute* it like a man;" and Macduff, to whom this short speech is addressed, is *disputing* or *contending* with himself only.

To lay my crown at his feet, and there to kneel :  
Tell him, from his all-obeying breath<sup>8</sup> I hear  
The doom of Egypt.

Again, in *Twelfth Night* : “ For though my soul *disputes* well with my sense.” If Dr. Warburton’s change be adopted, we should read—“ *by* deputation.” STEEVENS.

I have no doubt but *deputation* is the right reading. Steevens having proved, with much labour and ingenuity, that it is but by a forced and unnatural construction that any sense can be extorted from the words as they stand. It is not necessary to read *by* deputation, instead of *in*. That amendment indeed would render the passage more strictly grammatical, but Shakspeare is, frequently, at least as licentious in the use of his particles.

M. MASON.

I think Dr. Warburton’s conjecture extremely probable. The objection founded on the particle *in* being used, is, in my apprehension, of little weight. Though *by* deputation is the phraseology of the present day, the other might have been common in the time of Shakspeare. Thus a *Deputy* says in the first scene of *King John* :

“ Thus, after greeting, speaks the king of France,

“ *In* my behaviour, to his majesty,

“ The borrow’d majesty of England here.”

Again, in *King Henry IV.* P. I :

“ Of all the favourites that the absent king

“ *In deputation* left behind him here.”

Again : Bacon, in his *History of Henry VII.* says, “ —if he relied upon that title, he could be but a king *at courtesie*.” We should now say, “ *by* courtesy.” So, “ in any hand,” was the phrase of Shakspeare’s time, for which, “ *at* any hand,” was afterwards used.

Supposing *disputation* to mean, as Mr. Steevens conceives, not verbal controversy, but struggle for power, or the contention of adversaries, to say that one kisses the hand of another *in contention*, is surely a strange phrase : but to *kiss by proxy*, and to *marry by proxy*, was the language of Shakspeare’s time, and is the language of this day. I have, however, found no example of *in deputation* being used in the sense required here.

MALONE.

<sup>8</sup> *Tell him, from his all-obeying breath &c.*] *Doom* is declared rather by an *all-commanding*, than an *all-obeying breath*. I suppose we ought to read—

----- *all-obeyed breath.* JOHNSON.

*THYR.* 'Tis your noblest course.  
Wisdom and fortune combating together,  
If that the former dare but what it can,  
No chance may shake it. Give me grace<sup>2</sup> to lay  
My duty on your hand.

*CLEO.* Your Cæsar's father  
Oft, when he hath mus'd of taking kingdoms in,<sup>1</sup>  
Bestow'd his lips on that unworthy place,  
As it rain'd kisses.<sup>2</sup>

*Re-enter ANTONY and ENOBARBUS.*

*ANT.* Favours, by Jove that thunders!—  
What art thou, fellow?

*THYR.* One, that but performs  
The bidding of the fullest man,<sup>3</sup> and worthiest

There is no need of change. In *The Two Gentlemen of Verona*, Shakspere uses *longing*, a participle *active*, with a *passive* signification:

“To furnish me upon my *longing* journey.”

i. e. my journey *long'd* for.

In *The Unnatural Combat*, by Massinger, the *active* participle is yet more irregularly employed:

“For the recovery of a *strangling husband*.”

i. e. one that *was to be* strangled. STEEVENS.

*All-obeying* breath is, in Shakspere's language, breath which *all obey*. *Obeying* for *obeyed*. So, *inexpressive* for *inexpressible*, *delighted* for *delighting*, &c. MALONE.

<sup>2</sup> — Give me grace—] Grant me the favour. JOHNSON.

<sup>1</sup> — taking kingdoms in,] See p. 159, n. 4. REED.

<sup>2</sup> As it rain'd kisses.] This strong expression is adopted in Pope's version of the 17th *Odyssey*:

“———— in his embraces dies,

“Rains kisses on his neck, his face, his eyes.”

STEEVENS.

<sup>3</sup> — the fullest man,] The most complete, and perfect. So, in *Othello*:

“What a *full* fortune doth the thick-lips owe.”

See Vol. VI. p. 80, n. 7. MALONE.

To have command obey'd.

*ENO.* You will be whipp'd.

*ANT.* Approach, there:—Ay, you kite!—Now  
gods and devils!

Authority melts from me: Of late, when I cry'd,  
*ho!*

Like boys unto a mufs,<sup>4</sup> kings would start forth,  
And cry, *Your will?* Have you no ears? I am

*Enter Attendants.*

Antony yet. Take hence this Jack,<sup>5</sup> and whip him.

*ENO.* 'Tis better playing with a lion's whelp,  
Than with an old one dying.

*ANT.* Moon and stars!  
Whip him:—Were't twenty of the greatest tribu-  
taries

That do acknowledge Cæsar, should I find them  
So saucy with the hand of she here, (What's her  
name,

Since she was Cleopatra?<sup>6</sup>)—Whip him, fellows,

<sup>4</sup> *Like boys unto a mufs,*] i. e. a scramble. POPE.

So used by Ben Jonson, in his *Magnetick Lady*:

"——nor are they thrown

"To make a *mufs* among the gamefome suitors."

Again, in *The Spanish Gipsie*, by Middleton and Rowley, 1653:

"To see if thou be'st alcumy or no,

"They'll throw down gold in *muffs*."

This word was current so late as in the year 1690:

"Bauble and cap no sooner are thrown down,

"But there's a *mufs* of more than half the town."

Dryden's Prologue to *The Widow Ranter*, by Mrs. Behn.

STEEVENS.

<sup>5</sup> —— *Take hence this Jack,*] See Vol. VI. p. 18, n. 8.

MALONE.

<sup>6</sup> —— (*What's her name,*

*Since she was Cleopatra?*) That is, since she ceased to be  
Cleopatra. So, when Ludovico says:



Till, like a boy, you see him cringe his face,  
And whine aloud for mercy : Take him hence.

THYR. Mark Antony,—

ANT. Tug him away : being whipp'd,  
Bring him again :—This Jack <sup>7</sup> of Cæsar's shall  
Bear us an errand to him.—

[*Exeunt* Attend. with THYREUS.

You were half blasted ere I knew you :—Ha !  
Have I my pillow left unprefs'd in Rome,  
Forborne the getting of a lawful race,  
And by a gem of women,<sup>8</sup> to be abus'd  
By one that looks on feeders ?<sup>9</sup>

“ Where is this rash and most unfortunate man ? ”

Othello replies,

“ That's he that *was* Othello. Here I am.” M. MASON.

<sup>7</sup> — This *Jack*—] Old copy—*The Jack*. Corrected by  
Mr. Pope. MALONE.

<sup>8</sup> — a gem of women,] This term is often found in Chap-  
man's version of the *Iliad*. Thus, in the sixth Book :

“ — which though I use not here,

“ Yet still it is my *gem* at home.”

In short, beautiful horses, rich garments, &c. in our trans-  
lator's language, are frequently spoken of as *gems*. “ A *jewel*  
of a man,” is a phrase still in use among the vulgar.”

STEEVENS.

<sup>9</sup> *By one that looks on feeders ?*] One that waits at the table  
while others are eating. JOHNSON.

A *feeder*, or an *eater*, was anciently the term of reproach for  
a *servant*. So, in Ben Jonson's *Silent Woman*: “ Bar my doors.  
Where are all my *eaters* ? My *mouths* now ? bar up my doors,  
my varlets.”

Again, in *The Wits*, a comedy, by Sir W. D'Avenant :

“ — tall *eaters* in blew coats,

“ Sans number.”

One who looks on *feeders*, is one who throws away her regard  
on *servants*, such as Antony would represent Thyreus to be.  
This, in *Agamemnon* :

“ — and a base wretch,

“ He never eat of alms, and foster'd with cold dishes,

“ The y scraps of the court.” STEEVENS.

CLEO.

Good my lord,—

ANT. You have been a boggler ever :—  
But when we in our viciousness grow hard,

I incline to think Dr. Johnson's interpretation of this passage the true one. Neither of the quotations, in my apprehension, support Mr. Steevens's explication of *feeders* as synonymous to a *servant*. So fantastick and pedantick a writer as Ben Jonson, having in one passage made one of his characters call his attendants, his *eaters*, appears to me a very slender ground for supposing *feeders* and *servants* to be synonymous. In *Timon of Athens*, this word occurs again :

“ ——— So the gods blefs me,

“ When all our offices have been oppress'd

“ With riotous *feeders*,—.”

There also Mr. Steevens supposes *feeders* to mean *servants*. But I do not see why “ all our offices ” may not mean *all the apartments* in Timon's house ; (for certainly the Steward did not mean to lament the excesses of Timon's *retinue only*, without at all noticing that of his master and his guests ;) or, if *offices* can only mean such parts of a dwelling-house as are assigned to servants, I do not conceive that, because *feeders* is *there* descriptive of those menial attendants who were thus fed, the word used by itself, unaccompanied by others that determine its meaning, as in the passage before us, should necessarily signify a *servant*.

It must, however, be acknowledged, that a subsequent passage may be urged in favour of the interpretation which Mr. Steevens has given :

“ To flatter Cæsar, would you *mingle eyes*

“ *With one that ties his points ?* ” MALONE.

On maturer consideration, Mr. Malone will find that Timon's Steward has *not* left the excesses of his master, and his guests, unnoticed ; for though he first adverts to the luxury of their servants, he immediately afterwards alludes to their own, which he confines to the *rooms* (not *offices*) that “ blaz'd with lights, and bray'd with minstrelly.” My definition, therefore, of the term—*offices*, will still maintain its ground.

In further support of it, see a note on *Macbeth*, Vol. X. p. 94, n. 8, where *offices* occurs, a reading which Mr. Malone has overlooked, and consequently left without remark.

Duncan would hardly have “ sent forth ” targets to Macbeth's *offices*, had these *offices* been (as Mr. Malone seems willing to represent them) “ *all the apartments in the house.* ”

STEEVENS.

(O misery on't ! ) the wise gods feel our eyes ;<sup>1</sup>  
In our own filth drop our clear judgments ;<sup>2</sup> make  
us

Adore our errors ; laugh at us, while we strut  
To our confusion.

CLEO. O, is it come to this ?

ANT. I found you as a morsel, cold upon  
Dead Cæsar's trencher : nay, you were a fragment  
Of Cneius Pompey's ; besides what hotter hours,  
Unregister'd in vulgar fame, you have  
Luxuriously pick'd out :<sup>3</sup>—For, I am sure,  
Though you can guess what temperance should be,  
You know not what it is.

CLEO. Wherefore is this ?

ANT. To let a fellow that will take rewards,  
And say, *God quit you !* be familiar with

<sup>1</sup> ————*feel our eyes ; &c.*] This passage should be pointed thus :

—————*feel our eyes ;*

*In our own filth drop our clear judgments.*

TYRWHITT.

I have adopted this punctuation. Formerly,

—————*feel our eyes*

*In our own filth ; &c.* STEEVENS.

<sup>2</sup> *In our own filth drop our clear judgments ;*] If I understand the foregoing allusion, it is such as scarce deserves illustration, which, however, may be caught from a simile in Mr. Pope's *Dunciad* :

"As what a Dutchman *plumps* into the lakes," &c.

In *King Henry V.* Act III. sc. v. we have already met with a conceit of similar indelicacy :

"He'll drop his heart into the *sink* of fear."

STEEVENS.

<sup>3</sup> *Luxuriously pick'd out :*] *Luxuriously* means *wantonly*. So, in *King Lear* :

"To't *luxury*, pellmell, for I lack soldiers." STEEVENS.

See Vol. VI. p. 414, n. 5 ; and Vol. V. p. 210, n. 7.

MALONE.

My playfellow, your hand ; this kingly zeal,  
 And plighter of high hearts !—O, that I were  
 Upon the hill of Basan,<sup>4</sup> to outroar  
 The horned herd !<sup>5</sup> for I have savage cause ;  
 And to proclaim it civilly, were like  
 A halter'd neck, which does the hangman thank  
 For being yare about him.<sup>6</sup>—Is he whipp'd ?

*Re-enter Attendants, with THYREUS.*

1 *ATT.* Soundly, my lord.

*ANT.* Cry'd he ? and begg'd he pardon ?

1 *ATT.* He did ask favour.

*ANT.* If that thy father live, let him repent  
 Thou wast not made his daughter ; and be thou  
     sorry  
 To follow Cæsar in his triumph, since  
 Thou hast been whipp'd for following him : hence-  
     forth,  
 The white hand of a lady fever thee,  
 Shake thou to look on't.—Get thee back to Cæsar,  
 Tell him thy entertainment : Look, thou say,<sup>7</sup>

<sup>4</sup> — *the hill of Basan,*] This is from *Psalms* lxxviii. 15 :  
 “ As *the hill of Basan*, so is God's hill : even an high hill, as  
 the hill of Basan.” STEEVENS.

<sup>5</sup> *The horned herd !*] It is not without pity and indignation  
 that the reader of this great poet meets so often with this low  
 jest, which is too much a favourite to be left out of either mirth  
 or fury. JOHNSON.

The idea of the *horned herd* was caught from *Psalms* xxii. 12 :  
 “ Many *oxen* are come about me : fat *bulls* of Basan close me  
 in on every side.” STEEVENS.

<sup>6</sup> *For being yare about him.*] i. e. ready, nimble, adroit.  
 So, in a preceding scene :

“ Their ships are *yare*, yours heavy.” STEEVENS.

<sup>7</sup> — *thou say, &c.*] Thus in the old translation of Plutarch :  
 “ Whereupon Antonius caused him to be taken and well favour-

He makes me angry with him : for he seems  
 Proud and disdainful ; harping on what I am ;  
 Not what he knew I was : He makes me angry ;  
 And at this time most easy 'tis to do't ;  
 When my good stars, that were my former guides,  
 Have empty left their orbs, and shot their fires  
 Into the abissin of hell. If he mislike  
 My speech, and what is done ; tell him, he has  
 Hipparchus, my enfranchis'd bondman, whom  
 He may at pleasure whip, or hang, or torture,  
 As he shall like, to quit me :<sup>8</sup> Urge it thou :  
 Hence, with thy stripes, begone. [*Exit THYREUS.*]

CLEO. Have you done yet ?

ANT. Alack, our terrene moon  
 Is now eclips'd ; and it portends alone  
 The fall of Antony !

CLEO. I must stay his time.

ANT. To flatter Cæsar, would you mingle eyes  
 With one that ties his points ?<sup>9</sup>

CLEO. Not know me yet ?

ANT. Cold-hearted toward me ?

CLEO. Ah, dear, if I be so,

edly whipped, and so sent him vnto Cæsar ; and bad him tell him that he made him angrie with him, bicause he showed him self prowde and disdainfull towards him, and now specially when he was easie to be angered, by reason of his present miserie. To be short, if this mislike thee, said he, thou hast Hipparchus one of my enfranchised bondmen with thee : hang him if thou wilt, or whippe him at thy pleasure, that we may crie quittance." STEEVENS.

<sup>8</sup> ——— to quit me:] To repay me this insult ; to requite me.

JOHNSON.

<sup>9</sup> *With one that ties his points ?*] i. e. with a menial attendant. *Points* were laces with metal tags, with which the old trunkhose were fastened. MALONE.



From my cold heart let heaven engender hail,  
 And poison it in the source; and the first stone  
 Drop in my neck: as it determines,<sup>1</sup> so  
 Dissolve my life! The next Cæsarion smite!<sup>2</sup>  
 Till, by degrees, the memory of my womb,  
 Together with my brave Egyptians all,  
 By the discandying of this pelleted form,<sup>3</sup>  
 Lie graveless; till the flies and gnats of Nile  
 Have buried them for prey!<sup>4</sup>

ANT.

I am satisfied.

Cæsar sits down in Alexandria; where  
 I will oppose his fate. Our force by land  
 Hath nobly held; our sever'd navy too  
 Have knit again, and fleet,<sup>5</sup> threat'ning most sea-  
 like.

<sup>1</sup> — as it determines,] That is, as the hailstone dissolves.

M. MASON.

So, in *King Henry IV.* P. II:

“Till his friend sickness hath *determin'd* me.”

See Vol. XII. p. 202, n. 2. STEEVENS.

<sup>2</sup> — The next Cæsarion smite!] Cæsarion was Cleopatra's son by Julius Cæsar. STEEVENS.

The folio has *smile*. This literal error will serve to corroborate Dr. Farmer's conjecture in *King Henry V.* Vol. XII. p. 319, n. 9. REED.

<sup>3</sup> By the discandying of this pelleted form,] The old folios read, *discandering*: from which corruption both Dr. Thirlby and I saw, we must retrieve the word with which I have reformed the text. THEOBALD.

*Discandy* is used in the next Act. MALONE.

<sup>4</sup> — till the flies and gnats of Nile

Have buried them for prey!] We have a kindred thought in *Macbeth*:

“———our monuments

“Shall be the maws of kites.” STEEVENS.

<sup>5</sup> — and fleet,] *Float* was a modern emendation, perhaps right. The old reading is—

——— and fleet,——. JOHNSON.

Where hast thou been, my heart?—Dost thou hear,  
lady?

If from the field I shall return once more  
To kiss these lips, I will appear in blood;  
I and my sword will earn our chronicle;<sup>6</sup>  
There is hope in it yet.

CLEO. That's my brave lord!

ANT. I will be treble-finew'd,<sup>7</sup> hearted, breath'd,  
And fight maliciously: for when mine hours  
Were nice and lucky,<sup>8</sup> men did ransom lives

I have replaced the old reading. *Float* and *fleet* were synonymous. So, in the tragedy of *Edward II.* by Marlow, 1598

"This isle shall *fleet* upon the ocean."

Again, in *Tamburlaine*, 1590:

"Shall meet those Christians *fleeing* with the tide."

Again, in *The Cotler's Prophecy*, 1594:

"And envious snakes among the *fleeing* fish."

Again, in Spenser's *Fairy Queen*, B. II. c. vii:

"And in frayle wood on Adrian gulfe doth *fleet*."

Again, in Harding's *Chronicle*, 1543:

"The bodies *flete* amonge our shippes eche daye."

Mr. Tollet has since furnished me with instances in support of this old reading, from Verstegan's *Restitution of decay'd Intelligence*, Holinshed's *Description of Scotland*, and Spenser's *Colin Clout's come home again*. STEEVENS.

The old reading should certainly be restored. *Fleet* is the old word for *float*. See Chaucer's *Canterbury Tales*, 1598, 2399, 4883. TYRWHITT.

<sup>6</sup> *I and my sword will earn our chronicle;*] I and my sword will do such acts as shall deserve to be recorded. MALONE.

So, in a former part of this scene Enobarbus has said:

"And *earns* a place i' the story." STEEVENS.

<sup>7</sup> *I will be treble-finew'd,*] So, in *The Tempest*:

"—— which to do,

"*Trebles thee o'er.*"

Antony means to say, that he will be *treble-hearted*, and *treble-breath'd*, as well as *treble-finew'd*. MALONE.

<sup>8</sup> *Were nice and lucky,*] *Nice*, for delicate, courtly, flowing in peace. WARBURTON.

Of me for jests; but now,<sup>9</sup> I'll set my teeth,<sup>1</sup>  
And send to darkness all that stop me.—Come,  
Let's have one other gaudy night:<sup>2</sup> call to me  
All my sad captains, fill our bowls; once more  
Let's mock the midnight bell.

*Nice* rather seems to be, *just fit for my purpose, agreeable to my wish*. So we vulgarly say of any thing that is done better than was expected, it is *nice*. JOHNSON.

*Nice* is trifling. So, in *Romeo and Juliet*, Act V. sc. ii:

“The letter was not *nice*, but full of charge.”

See a note on this passage. STEEVENS.

Again, in *King Richard III*:

“My lord, this argues conscience in your grace,

“But the respects thereof are *nice* and *trivial*.”

MALONE.

<sup>9</sup> — *when mine hours*

*Were nice and lucky, men did ransom lives*

*Of me for jests; but now &c.*] There is some resemblance between this passage and the following speech of Achilles in the 21st *Iliad*, as translated by Chapman:

“Till his death, I did grace to Troy; and many lives did rate

“At price of ransom; but none now, of all the brood of Troy

“(Who ever Jove throwes to my hands) shall any breath enjoy.” STEEVENS.

<sup>1</sup> — *I'll set my teeth,*] So, in *Coriolanus*: “—he did so set his teeth and tear it” &c. See this volume, p. 32.

STEEVENS.

<sup>2</sup> — *gaudy night*:] This is still an epithet bestowed on feast days in the colleges of either university. STEEVENS.

*Gawdy*, or Grand days in the Inns of court, are four in the year, Ascension day, Midsummer day, All-saints day, and Candlemas day. “The etymology of the word,” says Blount, in his *Dictionary*, “may be taken from Judge Gawdy, who (as some affirm) was the first institutor of those days; or rather from *gaudium*, because (to say truth) they are days of joy, as bringing good cheer to the hungry students. In colleges they are most commonly called *Gawdy*, in inns of court *Grand days*, and in some other places they are called *Collar days*.” REED.

Days of good cheer, in some of the foreign universities, are called *Gaudeamus days*. C.

CLEO. It is my birth-day :  
I had thought, to have held it poor ; but, since my  
lord

Is Antony again, I will be Cleopatra.<sup>3</sup>

ANT. We'll yet do well.

CLEO. Call all his noble captains to my lord.

ANT. Do so, we'll speak to them ; and to-night  
I'll force

The wine peep through their scars.—Come on, my  
queen ;

There's sap in't yet.<sup>4</sup> The next time I do fight,  
I'll make death love me ; for I will contend

Even with his pestilent scythe.<sup>5</sup>

[*Exeunt* ANTONY, CLEOPATRA, and Attendants.

ENO. Now he'll out-stare the lightning.<sup>6</sup> To be  
furious,

<sup>3</sup> *Is Antony again, &c.*] I shrewdly suspect that—*again*, which spoils the verse, is an interpolation, on the players' old principle of opening the sense, without regard to the metre.

STEEVENS.

<sup>4</sup> *There's sap in't yet.*] So, in *King Lear* :

" Then there's life in't." STEEVENS.

<sup>5</sup> ——— *The next time I do fight,*

*I'll make death love me ; for I will contend*

*Even with his pestilent scythe.*] This idea seems to have been caught from the 12th Book of Harrington's translation of *The Orlando Furioso*, 1591 :

" Death goeth about the field, rejoicing mickle,

" To see a sword that so surpasse'd his sickle."

This idea, however is not entirely modern : for in Statius, *Thebaid* I. 633, we find that death is armed with a weapon :

" Mors fila fororum

" Ense metit." STEEVENS.

<sup>6</sup> *Now he'll out-stare the lightning.*] Our author, in many of the speeches that he has attributed to Antony, seems to have had the following passage in North's translation of Plutarch in his thoughts : " He [Antony] used a manner of phrase in his

Is, to be frighted out of fear: and in that mood,  
The dove will peck the estridge; and I see still,  
A diminution in our captain's brain  
Restores his heart: When valour preys on reason,  
It eats the sword it fights with. I will seek  
Some way to leave him. [Exit.]

ACT IV. SCENE I.

Cæsar's *Camp* at Alexandria.

*Enter CÆSAR, reading a Letter; AGRIPPA, MEN-  
CÆNAS, and Others.*

*CÆs.* He calls me boy; and chides, as he had  
power  
To beat me out of Egypt: my messenger  
He hath whipp'd with rods; dares me to personal  
combat,  
Cæsar to Antony: Let the old ruffian know,  
I have many other ways to die;<sup>7</sup> mean time,  
Laugh at his challenge.

speech, called Asiatick, which carried the best grace at that time, and was much like to him in his manners and life; for *it was full of ostentation, foolish braverie, and vaine ambition.*"

MALONE.

See Dr. Johnson's note, at the conclusion of the play.

STEEVENS.

<sup>7</sup> I have *many other ways to die*;] What a reply is this to Antony's challenge? 'tis acknowledging that he should die under the unequal combat; but if we read—

He hath many other ways to die: mean time,  
I laugh at his challenge.



MÆC.

Cæsar must think,<sup>8</sup>

When one so great begins to rage, he's hunted  
Even to falling. Give him no breath, but now  
Make boot of<sup>9</sup> his distraction: Never anger  
Made good guard for itself.

CÆS.

Let our best heads

Know, that to-morrow the last of many battles  
We mean to fight:—Within our files there are  
Of those that serv'd Mark Antony but late,  
Enough to fetch him in.<sup>1</sup> See it be done;<sup>2</sup>  
And feast the army: we have store to do't,  
And they have earn'd the waste. Poor Antony!

[*Exeunt.*

In this reading we have poignancy, and the very repartee of Cæsar. Let's hear Plutarch. *After this, Antony sent a challenge to Cæsar, to fight him hand to hand, and received for answer, that he might find several other ways to end his life.*

UPTON.

I think this emendation deserves to be received. It had, before Mr. Upton's book appeared, been made by Sir T. Hanmer.

JOHNSON.

Most indisputably this is the sense of Plutarch, and given so in the modern translations; but Shakspeare was misled by the ambiguity of the old one: "Antonius sent again to challenge Cæsar to fight him: Cæsar answered, that he had many other ways to die, than so." FARMER.

<sup>8</sup> *Cæsar must think,*] Read:*Cæsar needs must think,—.* RITSON.

This is a very probable supplement for the syllable here apparently lost. So, in *King Henry VIII*:

"But I must needs to the Tower." STEEVENS.

<sup>9</sup> *Make boot of—*] Take advantage of. JOHNSON.<sup>1</sup> *Enough to fetch him in.*] So, in *Cymbeline*:

"—— break out, and swear

"He'd fetch us in." STEEVENS

<sup>2</sup> —— *See it be done;*] *Be* was inserted by Sir T. Hanmer, to complete the measure. STEEVENS.

## SCENE II.

Alexandria. *A Room in the Palace.*

*Enter* ANTONY, CLEOPATRA, ENOBARBUS, CHARMIAN, IRAS, ALEXAS, *and Others.*

ANT. He will not fight with me, Domitius.

ENO.

No.

ANT. Why should he not?

ENO. He thinks, being twenty times of better fortune,

He is twenty men to one.

ANT.

To-morrow, foldier,

By sea and land I'll fight: or I will live,

Or bathe my dying honour in the blood

Shall make it live again. Woo't thou fight well?

ENO. I'll strike; and cry, *Take all.*<sup>3</sup>

ANT.

Well said; come on.—

Call forth my household servants; let's to-night

*Enter Servants.*

Be bounteous at our meal.—Give me thy hand,

Thou hast been rightly honest;—so hast thou;—

And thou,<sup>4</sup>—and thou,—and thou:— you have  
serv'd me well,

<sup>3</sup> — *Take all.*] Let the survivor take all. No composition, victory or death. JOHNSON.

So, in *King Lear*:

“ — unbonneted he runs,

“ And bids what will, *take all.*” STEEVENS.

<sup>4</sup> And thou,] *And*, which is wanting in the old copy, was supplied by Sir Thomas Hanmer. STEEVENS.

And kings have been your fellows.

CLEO. What means this?

ENO. 'Tis one of those odd tricks,<sup>5</sup> which for-  
row shoots [Aside.

Out of the mind.

ANT. And thou art honest too.

I wish, I could be made so many men;  
And all of you clapp'd up together in  
An Antony; that I might do you service,  
So good as you have done.

SERV. The gods forbid!

ANT. Well, my good fellows, wait on me to-  
night:

Scant not my cups; and make as much of me,  
As when mine empire was your fellow too,  
And suffer'd my command.

CLEO. What does he mean?

ENO. To make his followers weep.

ANT. Tend me to-night;

May be, it is the period of your duty:  
Haply, you shall not see me more; or if,  
A mangled shadow:<sup>6</sup> perchance,<sup>7</sup> to-morrow

<sup>5</sup> ——— *one of those odd tricks,*] I know not what obscurity the editors find in this passage. *Trick* is here used in the sense in which it is uttered every day by every mouth, elegant and vulgar: yet Sir T. Hanmer changes it to *freaks*, and Dr. Warburton, in his rage of Gallicism, to *traits*. JOHNSON.

<sup>6</sup> ——— *or if,*

*A mangled shadow:] Or if you see me more, you will see me a mangled shadow, only the external form of what I was.*

JOHNSON.

The thought is, as usual, taken from Sir Thomas North's translation of Plutarch: "So being at supper, (as it is reported) he commaunded his officers and household seruantes that waited on him at his bord, that they shold fill his cuppes full, and make

You'll serve another master. I look on you,  
As one that takes his leave. Mine honest friends,  
I turn you not away; but, like a master  
Married to your good service, stay till death:  
Tend me to-night two hours, I ask no more,  
And the gods yield you for't!<sup>18</sup>

*ENO.* What mean you, sir,  
To give them this discomfort? Look, they weep;  
And I, an ass, am onion-ey'd;<sup>9</sup> for shame,  
Transform us not to women.

*ANT.*

Ho, ho, ho!<sup>2</sup>

as much of him as they could: for said he, you know not whether you shall doe so much for me to morrow or not, or whether you shall serve an other maister: and it may be you shall see me no more, but a dead bodie. This notwithstanding, perceiuing that his friends and men tell a weeping to heare him say so, to shew that he had spoken, he added this more vnto it; that he would not leade them to battell, where he thought not rather safely to returne with victorie, than valliantly to dye with honor." STEEVENS.

<sup>7</sup> ——— *perchance*.] To complete the verse, might we not read—*may*, perchance, &c? *May*, on this occasion, as on many others, would be used to signify—*Not only so, but more*.

STEEVENS.

<sup>8</sup> *And the gods yield you for't.*] i. e. *reward you*. See a note on *Macbeth*, Vol. X. p. 74, n. 1; and another on *As you like it*, Vol. VIII. p. 118, n. 5. STEEVENS.

<sup>9</sup> ——— *onion-ey'd*;] I have my eyes as full of tears as if they had been fretted by onions. JOHNSON.

So, in *The Birth of Merlin*, 1662:

"I see something like a peel'd onion;

"It makes me weep again." STEEVENS.

See p. 30, n. 2. MALONE.

<sup>1</sup> *Ant. Ho, ho, ho!*] i. e. *fiop*, or *desist*. Antony desires his followers to cease weeping. So, in Chaucer—*The Knights Tale*, v. 1706, edit. 1775:

"This duk his courser with his spores smote,

"And at a fiert he was betwix hem two,

"And pulled out a swerd, and cried, *ho!*

"No more, up poine of lesing of your hed."





## SCENE III.

*The same. Before the Palace.*

*Enter Two Soldiers, to their Guard.*

1 *SOLD.* Brother, good night : to-morrow is the day.

2 *SOLD.* It will determine one way : fare you well.

Heard you of nothing strange about the streets ?

1 *SOLD.* Nothing : What news ?

2 *SOLD.* Belike, 'tis but a rumour :  
Good night to you.

1 *SOLD.* Well, fir, good night.

*Enter Two other Soldiers.*

2 *SOLD.* Soldiers,  
Have careful watch.

3 *SOLD.* And you : Good night, good night.  
[*The first Two place themselves at their Posts.*]

4 *SOLD.* Here we : [*They take their Posts.*] and  
if to-morrow

Our navy thrive, I have an absolute hope  
Our landmen will stand up.

3 *SOLD.* 'Tis a brave army,  
And full of purpose.  
[*Musick of Hautboys under the Stage.*<sup>3</sup>]

<sup>3</sup> *Musick of Hautboys under the Stage.*] This circumstance (as I collect from Mr. Warton) might have been suggested to Shakspeare by some of the machineries in masques. Holinshed,

4 SOLD. Peace, what noise?<sup>6</sup>

1 SOLD. Lift, lift!

2 SOLD. Hark!

1 SOLD. Musick i' the air.

3 SOLD. Under the earth.

4 SOLD. It signs well,<sup>7</sup>

Does't not?

3 SOLD. No.

1 SOLD. Peace, I say. What should this mean?

2 SOLD. 'Tis the god Hercules, whom Antony lov'd,

Now leaves him.

1 SOLD. Walk; let's see if other watchmen  
Do hear what we do. [*They advance to another Post.*]

describing a very curious device or spectacle presented before Queen Elizabeth, insists particularly on the secret or mysterious musick of some fictitious nymphs, "which, (he adds,) surely had been a noble hearing, and the more melodious for the varietie [novelty] thereof, because it should come secretlie and strangelic out of the earth." Vol. III. f. 1297. STEEVENS.

<sup>6</sup> *Peace, what noise?*] So, in the old translation of Plutarch: "Furthermore, the selfe same night within little of midnight, when all the citie was quiet, full of feare, and sorrowe, thinking what would be the issue and ende of this warre; it is said that sodainly they heard a maruelous sweete harmonie of sundry sortes of instrumentes of musicke, with the crie of a multitude of people, as they had bene dauncinge, and had song as they vse in Bacchus feastes, with moninges and turnings after the maner of the satyres: & it seemed that this daunce went through the city vnto the gate that opened to the enemies, & that all the troupe that made this noise they heard, went out of the city at that gate. Now, such as in reason sought the depth of the interpretation of this wonder, thought that it was the god vnto whom Antonius bare singular deuotion to counterfeate and resemble him, that did forsake them." STEEVENS.

<sup>7</sup> *It signs well, &c.*] i. e. it is a good sign, it bodes well, &c. STEEVENS.

2 SOLD. How now, masters?

SOLD. How now?  
How now? do you hear this?

[Several speaking together.

1 SOLD. Ay; Is't not strange?

3 SOLD. Do you hear, masters? do you hear?

1 SOLD. Follow the noise so far as we have  
quarter;

Let's see how't will give off.

SOLD. [Several speaking.] Content: 'Tis strange.  
[Exeunt.]

#### SCENE IV.

*The same. A Room in the Palace.*

*Enter ANTONY, and CLEOPATRA; CHARMIAN,  
and Others, attending.*

ANT. Eros! mine armour, Eros!

CLEO. Sleep a little.

ANT. No, my chuck.<sup>8</sup>—Eros, come; mine armour, Eros!

*Enter EROS, with Armour.*

Come, my good fellow,<sup>9</sup> put thine iron<sup>1</sup> on:—

<sup>8</sup> — my chuck.] i. e. chicken. See Vol. X. p. 167; n. 9.  
STEEVENS.

<sup>9</sup> — my good fellow,] The necessary pronoun possessive—  
my, was introduced; in aid of metre, by Mr. Rowe.  
STEEVENS.

<sup>1</sup> — thine iron—] I think it should be rather—  
— mine iron—. JOHNSON.

If fortune be not ours to-day, it is  
Because we brave her.—Come.

CLEO. Nay, I'll help too.<sup>2</sup>  
What's this for?

ATT. Ah, let be, let be! thou art  
The armourer of my heart:—False, false; this, this.

CLEO. Sooth, la, I'll help: Thus it must be.

ANT. Well, well;  
We shall thrive now.—See'st thou, my good fellow?  
Go, put on thy defences.

EROS. Briefly, fir.<sup>3</sup>

CLEO. Is not this buckled well?

ANT. Rarely, rarely:  
He that unbuckles this, till we do please  
To doff't<sup>4</sup> for our repose, shall hear a storm.—  
Thou fumblest, Eros; and my queen's a squire

*Thine iron* is the iron which thou hast in thy hand, i. e. Antony's armour. So, in *King Henry V.* Henry says to a soldier, "Give me *thy* glove;" meaning Henry's own glove, which the soldier at that moment had in his hat. MALONE.

<sup>2</sup> *Nay, I'll help too.*] These three little speeches, which in the other editions are only one, and given to Cleopatra, were happily disentangled by Sir T. Hanmer. JOHNSON.

In the old copy the words stand thus: *Cleo.* Nay I'll help too, Antony. What's this for? Ah let be, let be; &c. Sooth, la, I'll help: Thus it must be.

Sir Thomas Hanmer gave the words—"What's this for?" to Antony; but that they belong to Cleopatra, appears clearly, I think, from the subsequent words, which have been rightly attributed to Antony. What's *this* piece of your armour for? says the queen. Let it alone, replies Antony; "false, false; *this, this.*" This is the piece that you ought to have given me, and not that of which you asked the use. MALONE.

<sup>3</sup> Briefly, *fir.*] That is, *quickly*, fir. JOHNSON.

<sup>4</sup> *To doff't*—] *To doff'* is to *do off*, to put off. See Vol. X. p. 421, n. 5. STEEVENS.

More tight at this, than thou :<sup>5</sup> Despatch.—O love,  
That thou could'st see my wars to-day, and knew'st  
The royal occupation ! thou should'st see

*Enter an Officer, armed.*

A workman in't.—Good morrow to thee ; welcome :  
Thou look'st like him that knows a warlike charge :  
To business that we love, we rise betime,  
And go to it with delight.

1 *Off.* A thousand, fir,  
Early though it be, have on their riveted trim,<sup>6</sup>  
And at the port expect you.

[*Shout. Trumpets. Flourish.*

*Enter other Officers, and Soldiers.*

2 *Off.* The morn is fair.—Good morrow, general.<sup>7</sup>

*All.* Good morrow, general.

*Ant.* 'Tis well blown, lads.  
This morning, like the spirit of a youth  
That means to be of note, begins betimes.—  
So, so ; come, give me that : this way ; well said.  
Fare thee well, dame, whate'er becomes of me :

<sup>5</sup> *More tight at this, than thou :*] *Tight* is *handy, adroit*. So, in *The Merry Wives of Windsor* : “ bear you these letters *tightly*.” In the country, a *tight* la'st still signifies a *handy* one.

STEEVENS.

\* — *have on their riveted trim,*] So, in *King Henry V* :

“ The armourers accomplishing the knights,

“ With busy hammers closing *rivets* up.” MALONE.

<sup>7</sup> *The morn is fair.—Good morrow, general.*] This speech, in the old copy, is erroneously given to Alexas. STEEVENS.

Alexas had now revolted, and therefore could not be the speaker. See p. 215. MALONE



This is a soldier's kiss: rebukable, [Kisses her.  
And worthy shameful check it were, to stand  
On more mechanick compliment; I'll leave thee  
Now, like a man of steel.—You, that will fight,  
Follow me close; I'll bring you to't.—Adieu.

[*Exeunt* ANTONY, EROS, Officers, and Soldiers.

CHAR. Please you, retire to your chamber?

CLEO. Lead me.

He goes forth gallantly. That he and Cæsar might  
Determine this great war in single fight!

Then, Antony,—But now,—Well, on. [*Exeunt.*

## SCENE V.

*Antony's Camp near Alexandria.*

*Trumpets sound. Enter ANTONY and EROS;  
a Soldier meeting them.*

SOLD. The gods make this a happy day to Antony!<sup>s</sup>

<sup>s</sup> Sold. *The gods make this a happy day to Antony!*] 'Tis evident, as Dr. Thirlby likewise conjectured, by what Antony immediately replies, that this line should not be placed to Eros, but to the Soldier, who, before the battle of Actium, advised Antony to try his fate at land. THEOBALD.

The same mistake has, I think, happened in the next two speeches addressed to Antony, which are also given in the old copy to Eros. I have given them to the Soldier, who would naturally reply to what Antony said. Antony's words, "What say'st thou?" compared with what follows, show that the speech beginning, "Who? One ever near thee:" &c. belongs to the Soldier. This regulation was made by Mr. Capell. MALONE.

*ANT.* 'Would, thou and those thy fears had once  
prevail'd  
To make me fight at land!

*SOLD.* Had'st thou done so,  
The kings that have revolted, and the soldier  
That has this morning left thee, would have still  
Follow'd thy heels.

*ANT.* Who's gone this morning?

*SOLD.* Who?  
One ever near thee: Call for Enobarbus,  
He shall not hear thee; or from Cæsar's camp  
Say, *I am none of thine.*

*ANT.* What say'st thou?

*SOLD.* Sir,  
He is with Cæsar.

*EROS.* Sir, his chests and treasure  
He has not with him.

*ANT.* Is he gone?

*SOLD.* Most certain.

*ANT.* Go, Eros, send his treasure after; do it;  
Detain no jot, I charge thee: write to him  
(I will subscribe) gentle adieus, and greetings:  
Say, that I wish he never find more cause  
To change a master.—O, my fortunes have  
Corrupted honest men:—Eros, despatch.<sup>9</sup> [*Exeunt.*

<sup>9</sup> — *Eros, despatch.*] Thus the second folio; except that these two words are here, for the sake of metre, transposed. The first folio has—

*Despatch Enobarbus.*

Dr. Johnson would read—

*Despatch! To Enobarbus;*

And Mr. Holt White supposes that "Antony, being astonished at the news of the desertion of Enobarbus, merely repeats his name in a tone of surprize."

## SCENE VI.

*Cæsar's Camp before Alexandria.*

*Flourish. Enter CÆSAR, with AGRIPPA, ENOBARBUS, and Others.*

*CÆS.* Go forth, Agrippa, and begin the fight :  
Our will is, Antony be took alive ;<sup>1</sup>  
Make it so known.

In my opinion, Antony was designed only to enforce the order he had already given to Eros. I have therefore followed the second folio. STEEVENS.

It will be evident to any person who consults the second folio with attention and candour, that many of the alterations must have been furnished by some corrected copy of the first folio, or an authority of equal weight, being such as no person, much less one so ignorant and capricious as the editor has been represented, could have possibly hit upon, without that sort of information. Among these valuable emendations is the present, which affords a striking improvement both of the sense and of the metre, and should of course be inserted in the text, thus :

Corrupted honest men. *Eros, despatch.*

The same transposition, which is a mere, though frequent, inadvertence of the press, has happened in a subsequent scene :

" *Unarm, Eros ; the long days talk is done :*"

Where the measure plainly requires, as the author must have written,—*Eros, unarm.* RITSON.

<sup>1</sup> *Our will is, Antony be took alive ;*] It is observable with what judgment Shakspere draws the character of Octavius. Antony was his hero ; so the other was not to shine : yet being an historical character, there was a necessity to draw him *like*. But the ancient historians, his flatterers, had delivered him down so fair, that he seems ready cut and dried for a hero. Amidst these difficulties Shakspere has extricated himself with great address. He has admitted all those great strokes of his character as he found them, and yet has made him a very unamiable character, deceitful, mean-spirited, narrow-minded, proud, and revengeful. WARBURTON.

AGR. Cæsar, I shall.

[Exit AGRIPPA.]

CÆS. The time of universal peace is near :  
Prove this a prosperous day, the three-nook'd world  
Shall bear the olive freely.<sup>2</sup>

*Enter a Messenger.*

MESS. Antony  
Is come into the field.

CÆS. Go, charge Agrippa  
Plant those that have revolted in the van,

<sup>2</sup> ——— *the three-nook'd world*

*Shall bear the olive freely.*] So, in *King John* :

“ Now these her princes are come home again,

“ Come the *three corners of the world* in arms,

“ And we shall shock them.”

So, Lyly, in *Euphues and his England*, 1580 : “ The island  
is in fashion *three-corner'd*,” &c. MALONE.

*Shall bear the olive freely.*] i. e. shall spring up every where  
spontaneously and without culture. WARBURTON.

Dr. Warburton mistakes the sense of the passage. To *bear*  
does not mean to *produce*, but to *carry* ; and the meaning is,  
that the world shall then enjoy the blessings of peace, of which  
olive branches were the emblem. The success of Augustus could  
not so change the nature of things, as to make the olive-tree  
grow without culture in all climates, but it shut the gates of  
the temple of Janus. M. MASON.

I doubt whether Mr. M. Mason's explication of the word *bear*  
be just. The poet certainly did not intend to speak literally ;  
and might only mean, that, should this prove a prosperous day,  
there would be no occasion to *labour* to effect a peace throughout  
the world ; it would take place without any effort or negotiation.

MALONE.

My explanation of this passage is supported by the following  
lines in *The Second Part of King Henry IV.* Vol. XII. p. 193,  
where Westmorland says—

“ There is not now a rebel's sword unsheath'd,

“ But peace puts forth her olive every where.”

M. MASON.

That Antony may seem to spend his fury  
Upon himself. [*Exeunt CÆSAR and his Train.*]

*ENO.* Alexas did revolt; and went to Jewry,  
On affairs of Antony; there did persuade<sup>3</sup>  
Great Herod to incline himself to Cæsar,  
And leave his master Antony: for this pains,  
Cæsar hath hang'd him. Canidius, and the rest  
That fell away, have entertainment, but  
No honourable trust. I have done ill;  
Of which I do accuse myself so sorely,  
That I will joy no more.

*Enter a Soldier of Cæsar's.*

*SOLD.* Enobarbus, Antony  
Hath after thee sent all thy treasure,<sup>4</sup> with  
His bounty overplus: The messenger  
Came on my guard; and at thy tent is now,  
Unloading of his mules.

*ENO.* I give it you.

*SOLD.* Mock me not,<sup>5</sup> Enobarbus.

<sup>3</sup> ——— *persuade*—] The old copy has *dissuade*, perhaps rightly. JOHNSON.

It is undoubtedly corrupt. The words in the old translation of Plutarch are: "for where he should have kept Herodes from revolting from him, he *persuaded* him to turne to Cæsar."

MALONE.

<sup>4</sup> *Hath after thee sent all thy treasure, &c.*] So, in the old translation of Plutarch: "Furthermore, he dealt very friendly and courteously with Domitius, and against Cleopatraes mynde. For, he being sicke of an agewe when he went, and took a little boate to go to Cæsar's campe, Antonius was very sory for it, but yet he sent after him all his caryage, trayne, and men: and the same Domitius, as though he gaue him to vnderstand that he repented his open treason, he died immediately after."

STEEVENS.

<sup>5</sup> *Mock me not,*] *Me* was supplied by Mr. Theobald.

STEEVENS.



I tell you true: Best that<sup>6</sup> you saf'd the bringer<sup>7</sup>  
 Out of the host; I must attend mine office,  
 Or would have done't myself. Your emperor  
 Continues still a Jove. [Exit Soldier.]

ENO. I am alone the villain of the earth,  
 And feel I am so most.<sup>8</sup> O Antony,  
 Thou mine of bounty, how would'st thou have paid  
 My better service, when my turpitude  
 Thou dost so crown with gold! This blows my  
 heart: <sup>9</sup>

If swift thought break it not, a swifter mean

<sup>6</sup> — Best that—] For the insertion of the pronoun—that, to assist the metre, I am answerable. STEEVENS.

<sup>7</sup> — saf'd the bringer—] I find this verb in Chapman's version of the fourth Book of Homer's *Odyssey*:

“——— and make all his craft

“Sail with his ruin, for his father *saf't*.” STEEVENS.

<sup>8</sup> And feel I am so most.] That is, and feel I am so, more than any one else thinks it. M. MASON,

Surely, this explanation cannot be right. *I am alone the villain of the earth*, means, I am pre-eminently the first, the greatest villain of the earth. *To stand alone*, is still used in that sense, where any one towers above his competitors. *And feel I am so most*, must signify, *I feel or know it myself, more than any other person can or does feel it*. REED.

<sup>9</sup> — This blows my heart:] All the latter editions have:

——— This bows my heart:

I have given the original word again the place from which I think it unjustly excluded. *This generosity*, (says Enobarbus,) swells my heart, so that it will quickly break, *if thought break it not, a swifter mean*. JOHNSON.

That to *blow* means to *puff* or *swell*, the following instance, in the last scene of this play, will sufficiently prove:

“——— on her breast

“There is a vent of blood, and something *blown*.”

Again, in *King Lear*:

“No *blown* ambition doth our arms excite—.”

STEEVENS.

Shall outstrike thought: but thought will do't, I  
feel.<sup>1</sup>

I fight against thee!—No: I will go seek  
Some ditch, wherein to die; the foul'st best fits  
My latter part of life. [Exit.

SCENE VII.

*Field of Battle between the Camps.*

*Alarum. Drums and Trumpets. Enter AGRIPPA,  
and Others.*

*AGR.* Retire, we have engag'd ourselves too far:  
Cæsar himself has work, and our oppression<sup>2</sup>  
Exceeds what we expected. [Exeunt.

*Alarum. Enter ANTONY and SCARUS, wounded.*

*SCAR.* O my brave emperor, this is fought in-  
deed!  
Had we done so at first, we had driven them home  
With clouts about their heads.

*ANT.* Thou bleed'st apace.

<sup>1</sup> — *but thought will do't, I feel.*] *Thought*, in this pas-  
sage, as in many others, signifies *melancholy*. See p. 179, n. 1.

MALONE.

<sup>2</sup> — *and our oppression—*] *Oppression* for opposition.

WARBURTON.

Sir T. Hanmer has received *opposition*. Perhaps rightly.

JOHNSON.

Our *oppression* means, the force by which we are oppressed  
or overpowered. MALONE.

So, in *Romeo and Juliet*:

“At thy good heart's *oppression*.” STEEVENS.

SCAR. I had a wound here that was like a T,  
But now 'tis made an H.

ANT. They do retire.

SCAR. We'll beat 'em into bench-holes ; I have  
yet  
Room for fix scotches more.

*Enter EROS.*

EROS. They are beaten, fir ; and our advantage  
ferves  
For a fair victory.

SCAR. Let us score their backs,  
And snatch 'em up, as we take hares, behind ;  
'Tis sport to maul a runner.

ANT. I will reward thee  
Once for thy spritely comfort, and ten-fold  
For thy good valour. Come thee on.

SCAR. I'll halt after. [*Exeunt.*]

## SCENE VIII.

*Under the Walls of Alexandria.*

*Alarum. Enter ANTONY, marching ; SCARUS,  
and Forces.*

ANT. We have beat him to his camp ; Run one  
before,  
And let the queen know of our guests.<sup>3</sup>—To-mor-  
row,

<sup>3</sup> — Run one before,  
And let the queen know of our guests.] Antony, after his

Before the sun shall see us, we'll spill the blood  
 That has to-day escap'd. I thank you all ;  
 For doughty-handed are you ; and have fought  
 Not as you serv'd the cause, but as it had been  
 Each man's like mine ; you have shown all Hector's.  
 Enter the city, clip your wives,<sup>4</sup> your friends,  
 Tell them your feats ; whilst they with joyful tears  
 Wash the congealment from your wounds, and kiss  
 The honour'd gashes whole.—Give me thy hand ;  
 [To SCARUS.

*Enter CLEOPATRA, attended.*

To this great fairy<sup>5</sup> I'll commend thy acts,

success, intends to bring his officers to sup with Cleopatra, and orders notice to be given of their guests. JOHNSON.

<sup>4</sup> — clip *your wives*,] To *clip* is to embrace. See Vol. IV. p. 130, n. 4 ; and Vol. IX. p. 404, n. 8. STEEVENS.

<sup>5</sup> To this great fairy—] Mr. Upton has well observed, that *fairy*, which Dr. Warburton and Sir T. Hanmer explain by *Inchantress*, comprises the idea of power and beauty. JOHNSON.

*Fairy*, in former times, did not signify only a diminutive imaginary being, but an inchanter, in which last sense, as has been observed, it is used here. But Mr. Upton's assertion, that it comprises the idea of *beauty* as well as power, seems questionable ; for Sir W. D'Avenant employs the word in describing the weird sisters, (who certainly were not beautiful,) in the argument prefixed to his alteration of *Macbeth*, 4to. 1674 : " These two, travelling together through a forest, were met by three *fairie* witches, (*weirds* the Scotch call them,)" &c. See also Vol. X. p. 284, n. 6. MALONE.

Surely, Mr. Upton's remark is not indefensible. *Beauty* united with *power*, was the popular characteristick of *Fairies* generally considered. Such was that of *The Fairy Queen* of Spenser, and Titania, in *A Midsummer-Night's Dream*. Sir W. D'Avenant's particular use of any word is by no means decisive. That the language of Shakspeare was unfamiliar to him, his own contemptible alterations of it have sufficiently demonstrated.

STEEVENS.





CLEO. I'll give thee, friend,  
An armour all of gold ; it was a king's.<sup>2</sup>

ANT. He has deserv'd it, were it carbuncled  
Like holy Phœbus' car.—Give me thy hand ;  
Through Alexandria make a jolly march ;  
Bear our hack'd targets like the men that owe  
them :<sup>3</sup>

Had our great palace the capacity  
To camp this host, we all would sup together ;  
And drink carouses to the next day's fate,  
Which promises royal peril.—Trumpeters,  
With brazen din blast you the city's ear ;  
Make mingle with our rattling tabourines ;<sup>4</sup>  
That heaven and earth may strike their sounds to-  
gether,

Applauding our approach.

[*Exeunt.*

<sup>2</sup> ——— *it was a king's.*] So, in Sir T. North's translation of Plutarch : " Then came Antony again to the palace greatly boasting of this victory, and sweetly kissed Cleopatra, armed as he was when he came from the fight, recommending one of his men of arms unto her, that had valiantly fought in this skirmish. Cleopatra, to reward his manliness, gave him an armour and head-piece of clean gold." STEEVENS.

<sup>3</sup> *Bear our hack'd targets like the men that owe them :*] i. e. hack'd as much as the men to whom they belong.

WARBURTON.

Why not rather, *Bear our hack'd targets* with spirit and exultation, such as becomes the brave warriors that *own* them ?

JOHNSON.

<sup>4</sup> ——— *tabourines ;*] A *tabourin* was a small drum. It is often mentioned in our ancient romances. So, in *The History of Helyas Knight of the Swanne*, bl. l. no date : " Trumpetes, clerons, *tabourins*, and other minstrelsy." STEEVENS.

## SCENE IX.

## Cæsar's Camp.

Sentinels on their Post. Enter ENOBAREUS.

1 SOLD. If we be not reliev'd within this hour,  
We must return to the court of guard :<sup>5</sup> The night  
Is shiny ; and, they say, we shall embattle  
By the second hour i' the morn.

2 SOLD. This last day was  
A shrewd one to us.

ENO. O, bear me witness, night,—

3 SOLD. What man is this ?

2 SOLD. Stand close, and list to him.<sup>6</sup>

ENO. Be witness to me, O thou blessed moon,  
When men revolted shall upon record  
Bear hateful memory, poor Enobarbus did  
Before thy face repent !—

1 SOLD. Enobarbus !

3 SOLD. Peace ;  
Hark further.

ENO. O sovereign mistress of true melancholy,  
The poisonous damp of night disponge upon me ;<sup>7</sup>

<sup>5</sup> — the court of guard :] i. e. the guard-room, the place where the guard musters. The same expression occurs again in *Othello*. STEEVENS.

<sup>6</sup> — list to him.] I am answerable for the insertion of the preposition—to. Thus, in *King Henry IV.* P. I : “ Pr'ythee, let her alone, and list to me.” STEEVENS.

<sup>7</sup> — disponge upon me ;] i. e. discharge, as a *sponge*, when squeezed, discharges the moisture it had imbibed. So, in *Hamlet* : “ —it is but *squeezing* you, and, *sponge*, you shall be dry again.” This word is not found in Dr. Johnson's *Dictionary*. STEEVENS.

That life, a very rebel to my will,  
May hang no longer on me : Throw my heart <sup>8</sup>  
Against the flint and hardness of my fault ;  
Which, being dried with grief, will break to powder,

And finish all foul thoughts. O Antony,  
Nobler than my revolt is infamous,  
Forgive me in thine own particular ;  
But let the world rank me in register  
A master-leaver, and a fugitive :  
O Antony ! O Antony !

[Dies.

2 SOLD. Let's speak  
To him.

1 SOLD. Let's hear him, for the things he speaks  
May concern Cæsar.

3 SOLD. Let's do so. But he sleeps.

1 SOLD. Swoons rather ; for so bad a prayer as  
his

Was never yet for sleeping.<sup>9</sup>

2 SOLD. Go we to him.

3 SOLD. Awake, awake, sir ; speak to us.

2 SOLD. Hear you, sir ?

<sup>8</sup> — *Throw my heart—*] The pathetick of Shakspeare too often ends in the ridiculous. It is painful to find the gloomy dignity of this noble scene destroyed by the intrusion of a conceit so far-fetched and unaffecting. JOHNSON.

Shakspeare, in most of his conceits, is kept in countenance by his contemporaries. Thus, Daniel, in his 18th Sonnet, 1594, somewhat indeed less harshly, says—

“ Still must I whet my young desires abated,

“ Upon the flint of such a heart rebelling.” MALONE.

<sup>9</sup> — *for sleeping.*] Old copy—*sleep.* I am responsible for the substitution of the participle in the room of the substantive, for the sake of measure. STEEVENS.



Where their appointment we may best discover,  
And look on their endeavour.<sup>4</sup> [Exeunt.

had left it." But if we add the words *Further on*, his speech will be consistent: "As they have put out of the haven, let us go further on where we may see them better." And accordingly in the next page but one he says—

"——Where yonder pine does stand,  
"I shall discover all." M. MASON.

Mr. Malone, instead of—*Further on*, reads—*Let's seek a spot.*  
STEEVENS.

The defect of the metre in the old copy shows that some words were accidentally omitted. In that copy, as here, there is a colon at *haven*, which is an additional proof that something must have been said by Antony, connected with the next line, and relative to the place where the enemy might be reconnoitered. The *haven itself* was not such a place; but rather some hill from which the haven and the ships newly put forth could be viewed. What Antony says upon his re-entry, proves decisively that he had not gone to the haven, nor had any thoughts of going thither. "I see, (says he,) they have not yet joined; but I'll now choose a more convenient station near yonder pine, and I shall discover all." A preceding passage in Act III. sc. vi. adds such support to the emendation now made, that I trust I shall be pardoned for giving it a place in my text:

"Set we our battles on yon side of the hill,  
"In eye of Cæsar's battle; *from which place*  
"We may the number of the ships behold,  
"And so proceed accordingly."

Mr. Rowe supplied the omission by the words—*Further on*; and the four subsequent editors have adopted his emendation.

In *Hamlet* there is an omission similar to that which has here been supplied:

"And let them know both what we mean to do,  
"And what's untimely done. [So viperous slander]  
"Whose whisper o'er the world's diameter,  
"As level as the cannon to his blank," &c.

The words—"So viperous slander," which are necessary both to the sense and metre, are not in the old copies. MALONE.

<sup>4</sup> *Where their appointment we may best discover,*  
*And look on their endeavour.]* i. e. where we may best discover their numbers, and see their motions. WARBURTON.



*Enter CÆSAR, and his Forces, marching.*

*CÆs.* But being charg'd, we will be still by land,  
Which, as I take't, we shall;<sup>5</sup> for his best force  
Is forth to man his gallies. To the vales,  
And hold our best advantage. [*Exeunt.*

*Re-enter ANTONY and SCARUS.*

*ANT.* Yet they're not join'd: Where yonder pine  
does stand,

<sup>5</sup> *But being charg'd, we will be still by land,  
Which, as I take't, we shall;*] i. e. unless we be charg'd  
we will remain quiet at land, which quiet I suppose we shall  
keep. *But being charg'd* was a phrase of that time, equivalent  
to *unless we be*. WARBURTON.

“*But* (says Mr. Lambe, in his notes on the ancient metrical  
history of *The Battle of Floddon*.) signifies *without*,” in which  
sense it is often used in the North. “*Boots but spurs.*” Vulg.  
Again, in Kelly’s *Collection of Scots Proverbs*: “—He could  
eat me *but* salt.” Again: “He gave me whittings *but* bones.”  
Again, in Chaucer’s *Perfones Tale*, Mr. Tyrwhitt’s edit. “Ful  
oft time I rede, that no man trust in his owen perfection, *but*  
he be stronger than Sampson, or holier than David, or wiser than  
Solomon.” *But* is from the Saxon *Butan*. Thus *butan leas*;  
absque falso, without a lie. Again, in *The Vintner’s Play*, in  
the Chester Collection, British Museum, MS. Harl. 2013, p. 29:

“*Abraham.* Oh comely creature, *but* I thee kill,

“I greeve my God, and that full ill.”

See also Ray’s *North Country Words*; and the MS. version of  
an ancient French romance, entitled *L’Histoire du noble, preux,  
& vaillant Chevalier Guillaume de Palerne, et de la belle Me-  
lior sa mye, lequel Guill. de Palerne fut filz du Roy de Cecille*,  
&c. in the Library of King’s College, Cambridge:

“I sayle now in the see as ichip *boute* mast,

“*Boute* anker, or ore, or ani semlych sayle.” P. 86.

In ancient writings this preposition is commonly distinguished  
from the adverbative conjunction—*but*; the latter being usually  
spelt—*lot*. STEEVENS.

I shall discover all : I'll bring thee word  
Straight, how 'tis like to go. [Exit.

SCAR. Swallows have built  
In Cleopatra's sails their nests : the augurers<sup>6</sup>  
Say, they know not,—they cannot tell;—look grimly,  
And dare not speak their knowledge. Antony  
Is valiant, and dejected ; and, by starts,  
His fretted fortunes give him hope, and fear,  
Of what he has, and has not.

*Alarum afar off, as at a Sea Fight.*

*Re-enter ANTONY.*

ANT. All is lost ;  
This foul Egyptian hath betrayed me :  
My fleet hath yielded to the foe ; and yonder  
They cast their caps up, and carouse together  
Like friends long lost.—Triple-turn'd whore !<sup>7</sup> 'tis  
thou

<sup>6</sup> — *the augurers*—] The old copy has *auguries*. This leads us to what seems most likely to be the true reading—*augurers*, which word is used in the last Act :

“ You are too sure an *augurer*.” MALONE.

<sup>7</sup> — *Triple-turn'd whore !*] She was first for Antony, then was supposed by him to have *turned* to Cæsar, when he found his messenger kissing her hand ; then she *turned* again to Antony ; and now has *turned* to Cæsar. Shall I mention what has dropped into my imagination, that our author might perhaps have written *triple-tongued* ? *Double-tongued* is a common term of reproach, which rage might improve to *triple-tongued*. But the present reading may stand. JOHNSON.

Cleopatra was first the mistress of Julius Cæsar, then of Cneius Pompey, and afterwards of Antony. To this, I think, the epithet *triple-turn'd* alludes. So, in a former scene :

“ I found you as a morsel, cold upon

“ Dead Cæsar's trencher ; nay, you were a fragment

“ Of Cneius Pompey.”

Haſt ſold me to this novice; and my heart  
Makes only wars on thee.—Bid them all fly;  
For when I am reveng'd upon my charm,  
I have done all:—Bid them all fly, be gone.

[*Exit SCARUS.*

O ſun, thy upriſe ſhall I ſee no more:  
Fortune and Antony part here; even here  
Do we ſhake hands.—All come to this?—The hearts  
That ſpaniel'd me at heels,<sup>8</sup> to whom I gave

Mr. Tollet ſuppoſed that Cleopatra had been miſtreſs to Pompey *the Great*; but her lover was his eldeſt ſon, Cneius Pompey.

MALONE.

She firſt belonged to Julius Cæſar, then to Antony, and now, as he ſuppoſes to Auguſtus. It is not likely that in recollecting her turnings, Antony ſhould not have that in contemplation which gave him moſt offence. M. MASON.

This interpretation is ſufficiently plausible, but there are two objections to it. According to this account of the matter, her connection with Cneius Pompey is omitted, though the poet certainly was apprized of it, as appears by the paſſage juſt quoted. 2. There is no ground for ſuppoſing that Antony meant to inſinuate that Cleopatra had granted any perſonal favour to Auguſtus, though he was perſuaded that ſhe had “*ſold him to the novice.*” MALONE.

Mr. M. Maſon's explanation is, I think, very ſufficient; and Antony may well enough be excuſed for want of circumſtantiality in his invective. The ſober recollection of a critick ſhould not be expected from a hero who has this moment loſt the one half of the world. STEEVENS.

\* *That ſpaniel'd me at heels,*] All the editions read :

*That pannell'd me at heels,*—

Sir T. Hanmer ſubſtituted *ſpaniel'd* by an emendation, with which it was reaſonable to expect that even rival commentators would be ſatisfied; yet Dr. Warburton propoſes *pantler'd*, in a note, of which he is not injured by the ſuppreſſion; and Mr. Upton having in his firſt edition propoſed plauſibly enough—

*That paged me at heels,*—

in the ſecond edition retracts his alteration, and maintains *pannell'd* to be the right reading, being a metaphor taken, he ſays, from a *pannel* of wainſcot. JOHNSON.

Their wishes, do discandy, melt their sweets  
 On blossoming Cæsar; and this pine is bark'd,  
 That overtopp'd them all. Betray'd I am:  
 O this false soul of Egypt! this grave charm,<sup>9</sup>—

*Spaniel* is so happy a conjecture, that I think we ought to acquiesce in it. It is of some weight with me that *spaniel* was often formerly written *spannel*. Hence there is only the omission of the first letter, which has happened elsewhere in our poet, as in the word *chear*, &c. To *dog* them at the heels is not an uncommon expression in Shakspeare; and in *A Midsummer-Night's Dream*, Act II. sc. ii. Helena says to Demetrius:

"I am your *spaniel*,—only give me leave,  
 "Unworthy as I am, to *follow you*." TOLLET.

*Spannel* for *spaniel* is yet the innaccurate pronunciation of some persons, above the vulgar in rank, though not in literature. Our author has in like manner used the substantive *page* as a verb in *Timon of Athens*:

"—— Will these moist trees  
 "That have out-liv'd the eagle, *page thy heels*," &c.

In *King Richard III.* we have—

"Death and destruction *dog thee at the heels*."

MALONE.

<sup>9</sup> ——— *this grave charm*,] I know not by what authority, nor for what reason, *this grave charm*, which the first, the only original copy exhibits, has been through all the modern editions changed to *this gay charm*. By *this grave charm*, is meant, *this sublime, this majestic beauty*. JOHNSON.

I believe *grave charm* means only *deadly, or destructive piece of witchcraft*. In this sense the epithet *grave* is often used by Chapman, in his translation of Homer. So, in the 19th Book:

"—— but not far hence the fatal minutes are

"Of thy *grave ruin*."

Again, in the same translator's version of the 22d *Odysssey*:

"—— and then flew

"Minerva, after every dart, and made

"Some strike the threshold, some the walls invade;

"Some beate the doores, and all acts rendred vaine

"Their *grave steele* offer'd."

It seems to be employed in the sense of the Latin word *gravis*.

STEEVENS.

Whose eye beck'd forth my wars, and call'd them  
home;

Whose bosom was my crownet, my chief end,<sup>1</sup>  
Like a right gipsy, hath, at fast and loose,  
Beguil'd me<sup>2</sup> to the very heart of loss.<sup>3</sup>—  
What, Eros, Eros!

<sup>1</sup> ——— *was my crownet, my chief end,*] Dr. Johnson supposes that *crownet* means last purpose, probably from *finis coronat opus*. Chapman, in his translation of the second Book of Homer, uses *crown* in the sense which my learned coadjutor would recommend:

“ ——— all things have their *crowne*.”

Again, in our author's *Cymbeline*:

“ My supreme *crown* of grief.”

Again, in *Troilus and Cressida*:

“ As true as Troilus shall *crown* up the verse,

“ And sanctify the numbers.”

See Vol. XV. p. 353, n. 9. STEEVENS.

So, again, in *All's well that ends well*:

“ All's well that ends well; fill the *fine's the crown*.”

C.

<sup>2</sup> *Like a right gipsy, hath, at fast and loose,*

*Beguil'd me &c.*] There is a kind of pun in this passage, arising from the corruption of the word *Ægyptian* into *gipsy*. The old law-books term such persons as ramble about the country, and pretend skill in palmistry and fortune-telling, *Ægyptians*. *Fast and loose* is a term to signify a cheating game, of which the following is a description. A leathern belt is made up into a number of intricate folds, and placed edgewise upon a table. One of the folds is made to resemble the middle of the girdle, so that whoever should thrust a skewer into it would think he held it fast to the table; whereas, when he has so done, the person with whom he plays may take hold of both ends, and draw it away. This trick is now known to the common people, by the name of *pricking at the belt* or *girdle*, and perhaps was practised by the Gypsies in the time of Shakspeare.

SIR J. HAWKINS.

Sir John Hawkins's supposition is confirmed by the following Epigram in an ancient collection called *Run and a great Cast*, by Thomas Freeman, 1614:



*Enter CLEOPATRA.*

Ah, thou spell! Avaunt.

CLEO. Why is my lord enrag'd against his love?

ANT. Vanish; or I shall give thee thy deservings,  
And blemish Cæsar's triumph. Let him take thee,  
And hoist thee up to the shouting Plebeians:  
Follow his chariot, like the greatest spot  
Of all thy sex; most monster-like, be shown  
For poor'st diminutives, to dolts;<sup>4</sup> and let

*" In Ægyptum suspensum. Epig. 95.*

" Charles the Ægyptian, who by juggling could  
" Make fast or loose, or whatsoere he would;  
" Surely it seem'd he was not his craft's master,  
" Striving to loose what struggling he made faster:  
" The hangman was more cunning of the twaine,  
" Who knit what he could not unknit againe.  
" You countrymen Ægyptians make such sots,  
" Seeming to loose indissoluble knots;  
" Had you been there, but to have seen the cast,  
" You would have won, had but you laid—'tis fast."

STEEVENS.

That the Ægyptians were great adepts in this art before Shakespeare's time, may be seen in Scot's *Discoverie of Witchcraft*, 1584, p. 336, where these practices are fully explained. REED.

<sup>3</sup> ——— to the very heart of loss.] To the utmost loss possible.

JOHNSON.

So, in *The Merry Wives of Windsor*:

" Here is the heart of my purpose." STEEVENS.

<sup>4</sup> ——— most monster-like, be shown

For poor'st diminutives, to dolts;] [Old copy—*for dolts*;  
As the allusion here is to monsters carried about in shows, it is plain, that the words, *for poorest diminutives*, must mean for the least piece of money. We must therefore read the next word:

——— *for doits*,——

i. e. farthings, which shows what he means by *poorest diminutives*. WARBURTON.

Patient Octavia plough thy visage up  
 With her prepared nails.<sup>5</sup> [*Exit CLEO.*] 'Tis well  
   thou'rt gone,  
 If it be well to live: But better 'twere  
 Thou fell'st into my fury, for one death  
 Might have prevented many.—Eros, ho!—  
 The shirt of Nessus is upon me: Teach me,  
 Alcides, thou mine ancestor, thy rage:  
 Let me lodge Lichas<sup>6</sup> on the horns o'the moon;

There was surely no occasion for the poet to *show what he meant by purest diminutives*. The expression is clear enough, and certainly acquires no additional force from the explanation. I rather believe we should read:

*For poor'st diminutives, to dolts;—*

This aggravates the contempt of her supposed situation; to be shown, as *monsters* are, not only for the *smallest piece of money*, but to the *most stupid and vulgar spectators*. TYRWHITT.

I have adopted this truly sensible emendation. STEEVENS.

It appears to me much more probable that *dolts* should have been printed for *doits*, than that *for* should have been substituted for *to*.

Whichsoever of these emendations be admitted, there is still a difficulty. Though monsters are shown to the stupid and the vulgar for *poor'st diminutives*, yet Cleopatra, according to Antony's supposition, would certainly be exhibited to the Roman populace for *nothing*. Nor can it be said that he means that *she* would be exhibited *gratis*, as monsters are shown for small pieces of money; because his words are "monster-like," be [*thou*] shown for poor'st diminutives, &c.

The following passage in *Troilus and Cressida* adds some support to my conjecture: "How this poor world is pester'd with such water-flies; *diminutives* of nature!" MALONE.

<sup>5</sup> *With her prepared nails.*] i. e. with nails which she suffered to grow for this purpose. WARBURTON.

<sup>6</sup> *Let me lodge Lichas &c.*] Sir T. Hanmer reads thus:

——— *thy rage*

Let thee lodge Lichas—and——

Subdue thy worthiest self.——

This reading, harsh as it is, Dr. Warburton has received, after having rejected many better. The meaning is, Let me do something in my rage, becoming the successor of Hercules.

JOHNSON.

And with those hands, that grasp'd the heaviest club,  
 Subdue my worthiest self. The witch shall die;  
 To the Roman boy<sup>7</sup> she hath sold me, and I fall  
 Under this plot: she dies for't.—Eros, ho! [*Exit.*

*Let me lodge Lichas on the horns o' the moon;*] This image our poet seems to have taken from Seneca's *Hercules*, who says Lichas being launched into the air, sprinkled the clouds with his blood. Sophocles, on the same occasion, talks at a much soberer rate. WARBURTON.

Shakspeare was more probably indebted to Golding's version of Ovid's *Metamorphosis*, B. IX. edit. 1575:

“ Behold, as Lychas trembling in a hollow rock did lurk,  
 “ He spyed him: And as his griefe did all in furie work,  
 “ He sayd, art thou thy Lychas, he that broughtest unto  
 mee

“ This plagye present? Of my death must thou the  
 woorker bee?

“ Hee quak't and shak't and looked pale, and fearfully  
 'gan make

“ Excuse. But as with humbled hands hee kneeling too  
 him spake,

“ The furious Hercule caught him up, and fwindging  
 him about

“ His head a halfe a doozen tymes or more, he floong  
 him out

“ Into th' Euboyan sea, with force surmounting any sling;

“ He hardened intoo peble stone as in the ayre he hing,”

&c. STEEVENS.

<sup>7</sup> — *the Roman boy*—] Old copy—the *young* Roman boy—. See p. 220, n. 9, where a similar interpolation has been already ejected, for similar reasons. STEEVENS.

## SCENE XI.

Alexandria. *A Room in the Palace.*

*Enter CLEOPATRA, CHARMIAN, IRAS, and MARDIAN.*

*CLEO.* Help me, my women! O, he is more mad  
Than Telamon for his shield;<sup>8</sup> the boar of Theffaly  
Was never so emboss'd.<sup>9</sup>

*CHAR.* To the monument;  
There lock yourself, and send him word you are  
dead.

The soul and body rive not more in parting,  
Than greatness going off.<sup>1</sup>

*CLEO.* To the monument:—  
Mardian, go tell him I have slain myself;  
Say, that the last I spoke was, Antony,  
And word it, pr'ythee, piteously: Hence,  
Mardian; and bring me how he takes my death.—  
To the monument. [*Exeunt.*

<sup>8</sup> *Than Telamon for his shield;*] i. e. than *Ajax Telamon* for the armour of *Achilles*, the most valuable part of which was the shield. *The boar of Theffaly* was the boar killed by *Meleager*. STEEVENS.

<sup>9</sup> *Was never so emboss'd.*] A hunting term: when a deer is hard run, and foams at the mouth, he is said to be *imboft*.

HANMER.

See Vol. IX. p. 16, n. 9. MALONE.

<sup>1</sup> *The soul and body rive not more in parting,  
Than greatness going off.*] So, in *King Henry VIII.*

“ ——— it is a sufferance, panging

“ As soul and body's fevering.” MALONE.

## SCENE XII.

*The same. Another Room.**Enter ANTONY and EROS.*

ANT. Eros, thou yet behold'st me?

EROS. Ay, noble lord.

ANT. Sometime, we see a cloud that's dragonish;<sup>2</sup>  
 A vapour, sometime, like a bear, or lion,  
 A tower'd citadel, a pendant rock,

<sup>2</sup> *Sometime, we see a cloud that's dragonish; &c.] So, Aristophanes, Nubes, v. 345:*

“Ὡς ποτ' ἀναβλέψας εἶδες νεφέλην Κεῖταιρω ὁμοίαν;

“Ἡ παρδάλει, ἢ λύκω, ἢ ταύρῳ;—.”

SIR W. RAWLINSON.

Perhaps Shakſpeare received the thought from P. Holland's translation of Pliny's *Natural History*, B. II. ch. iii: “—our eieſight teſtifieth the ſame, whiles in one place there appeareth the reſemblance of a waine or chariot, in another of a beare, the figure of a bull in this part,” &c. or from Chapman's *Monsieur D'Olive*, 1606:

“Like to a maſs of clouds that now ſeem like

“An elephant, and ſtraightways like an ox,

“And then a mouſe,” &c. STEEVENS.

I find the ſame thought in Chapman's *Buffy d'Ambois*, 1607:

“———like empty clouds,

“In which our faulty apprehenſions forge

“The forms of dragons, lions, elephants,

“When they hold no proportion.”

Perhaps, however, Shakſpeare had the following paſſage in *A Treatiſe of Spectres*, &c. quarto, 1605, particularly in his thoughts: “The cloudes ſometimes will ſeem to be monſters, lions, bulls, and wolves; painted and figured: albeit in truth the ſame be nothing but a moſt humour mounted in the ayre, and drawne up from the earth, not having any figure or colour, but ſuch as the ayre is able to give unto it.” MALONE.



A forked mountain, or blue promontory  
 With trees upon't,<sup>3</sup> that nod unto the world,  
 And mock our eyes with air: Thou hast seen these  
 signs;

They are black vesper's pageants.<sup>4</sup>

EROS.

Ay, my lord.

ANT. That, which is now a horse, even with a  
 thought,

The rack dissimns;<sup>5</sup> and makes it indistinct,  
 As water is in water.

EROS.

It does, my lord.

ANT. My good knave, Eros,<sup>6</sup> now thy captain is  
 Even such a body: here I am Antony;  
 Yet cannot hold this visible shape, my knave.  
 I made these wars for Egypt; and the queen,—  
 Whose heart, I thought, I had, for she had mine;

<sup>3</sup> — blue promontory

*With trees upon't,*] Thus, says Commodore Byron, (speaking of the deceptions of a *fog-bank*,) “—the master of a ship, not long since, made oath, that he had seen an island between the west end of Ireland and Newfoundland, and even distinguished *the trees that grew upon it*. Yet it is certain that no such island exists,” &c. Byron's *Voyage*, 4to. p. 10.

STEEVENS.

<sup>4</sup> *They are black vesper's pageants.*] The beauty both of the expression and the allusion is lost, unless we recollect the frequency and the nature of these shows in Shakspeare's age.

T. WARTON.

<sup>5</sup> *The rack dissimns;*] i. e. The fleeting away of the clouds destroys the picture. STEEVENS.

<sup>6</sup> *My good knave, Eros,*] *Knave* is servant. So, in *A mery Geste of Robyn Hoode*, bl. l. no date:

“I shall thee lende lyttle John my man,

“For he shall be thy *knave*.”

Again, in the old metrical romance of *Syr Degore*, bl. l. no date:

“He sent the chylde to her full rathe,

“With much money by his *knave*.” STEEVENS.

Which, whilst it was mine, had annex'd unto't  
 A million more, now lost,—she, Eros, has  
 Pack'd cards with Cæsar, and false play'd my glory  
 Unto an enemy's triumph.<sup>7</sup>—

<sup>7</sup> Pack'd cards *with Cæsar, and false play'd my glory*  
*Unto an enemy's triumph.*] Shakspeare has here, as usual,  
 taken his metaphor from a low trivial subject; but has enobled  
 it with much art, by so contriving that the principal term in the  
 subject from whence the metaphor was *taken*, should belong to,  
 and suit the dignity of the subject to which the metaphor is  
*transferred*: thereby providing at once for the integrity of the  
 figure, and the nobleness of the thought. And this by the word  
*triumph*, which either signifies Octavius's conquest, or what we  
 now call, contractedly, the *trump* at cards, then called the *tri-*  
*umph* or the *triumphing fort*. WARBURTON.

This explanation is very just; the thought did not deserve so  
 good an annotation. JOHNSON.

This use of the word *triumph* comes to us from the French,  
 who at this day call the *trump* at cards, *le triomphe*.

STEEVENS.

It is evident that Ben Jonson did not consider the word *trump*  
 as derived from *triumph*, but from the French *tromper*, to de-  
 ceive, as appears from the following passage in his *New Inn*:

“Yet all, fir, are not sons of the white hen;  
 “Nor can we, as the songster says, come all  
 “To be wrapt soft and warm in Fortune's smock.  
 “When she is pleas'd to trick, or *tromp* mankind,  
 “Some may be coats, as in the cards; but then  
 “Some must be knaves, some varlets, bawds, and others  
 “As aces, duces, cards of ten, to face it  
 “Out in the game, which all the world is.”

M. MASON.

I believe Dr. Warburton here, as in many other places, saw  
 more than his author meant. Shakspeare, I think, only intended  
 to say, that Cleopatra, by collusion, played the great game they  
 were engaged in falsely, so as to *sacrifice Antony's fame to that*  
*of his enemy*. The playing false to the adversary's *trump* card  
 (as Dr. Warburton explains the words) conveys no distinct idea.  
 The plain sense of the passage will appear from the following  
 dialogue in Florio's *Second Frutes*, 1591: “S. What a shuffling  
 do you keepe with those cardes?—A. I *plaie fair playe*, and  
 shoottel them as I ought. S. Methinks you *packe*, and set  
 them.” MALONE.

Nay, weep not, gentle Eros; there is left us  
Ourselves to end ourselves.—O, thy vile lady!

*Enter MARDIAN.*

She has robb'd me of my sword.

*MAR.* No, Antony;  
My mistress lov'd thee, and her fortunes mingled  
With thine entirely.

*ANT.* Hence, saucy eunuch; peace;  
She hath betray'd me, and shall die the death.

*MAR.* Death of one person can be paid but once;  
And that she has discharg'd: What thou would'st  
do,

Is done unto thy hand; the last she spake  
Was, Antony! most noble Antony!  
Then in the midst a tearing groan did break  
The name of Antony; it was divided  
Between her heart and lips: she render'd life,  
Thy name so buried in her.

*ANT.* Dead then?

*MAR.* Dead.

*ANT.* Eros, unarm;<sup>8</sup> the long day's task is done,  
And we must sleep:—That thou depart'st hence  
safe,

Does pay thy labour richly; Go.—Off, pluck off;—  
[*Exit MARDIAN.*

The seven-fold shield of Ajax cannot keep<sup>9</sup>

<sup>8</sup> *Eros, unarm;*] Old copy, in defiance of metre—*Unarm, Eros.* STEEVENS.

<sup>9</sup> *The seven-fold shield of Ajax cannot keep &c.*] This thought might have been taken from the Epistle prefixed to *Wit's Commonwealth*, 1598: "Which neyther a *seven-fold shielde*, nor Pallas' *Ægis* can avoyde." STEEVENS.

The battery from my heart.<sup>1</sup> O, cleave, my sides!  
 Heart, once be stronger than thy continent,<sup>2</sup>  
 Crack thy frail case!—Apace, Eros, apace.—  
 No more a soldier:—Bruised pieces, go;  
 You have been nobly borne.—From me a while.—  
 [Exit EROS.]

I will o’ertake thee, Cleopatra, and  
 Weep for my pardon. So it must be, for now  
 All length is torture:<sup>3</sup>—Since the torch is out,  
 Lie down, and fray no further: Now all labour  
 Marring what it does; yea, very force entangles  
 Itself with strength: Seal then, and all is done.<sup>4</sup>—  
 Eros!—I come, my queen:—Eros!—Stay for me:  
 Where souls do couch on flowers, we’ll hand in  
 hand,  
 And with our sprightly port make the ghosts gaze:

<sup>1</sup> The *battery from my heart*.] I would read:  
 This *battery from my heart*.— JOHNSON.

<sup>2</sup> — *thy continent*,] i. e. the thing that contains thee.  
 So, in *Hamlet*: “You shall find in him the *continent* of what  
 part a gentleman would see.” STEEVENS.

<sup>3</sup> *All length is torture*.] I strongly suspect that, instead of  
*length*, our author wrote—*life*. STEEVENS.

<sup>4</sup> — Seal *then, and all is done*.] Metaphor taken from  
 civil contracts, where, when all is agreed on, the sealing com-  
 pletes the contract; so he hath determined to die, and nothing  
 remained but to give the stroke. WARBURTON.

I believe the reading is:

— *seal then, and all is done*.—

To *seal* *hawk*, is to close their eyes. The meaning will be:  
 Close thine eyes *for ever, and be quiet*. JOHNSON.

In a former scene we have:

“— The wise gods *seal* our eyes

“In our own filth.” MALONE.

The old reading is the true one. Thus, in *King Henry V*:

“And so, espous’d to death, with blood he *seal’d*

“A testament of noble-ending love.” STEEVENS.

Dido and her Æneas shall want troops,<sup>5</sup>  
And all the haunt be ours.—Come, Eros, Eros!

*Re-enter EROS.*

*EROS.* What would my lord?

*ANT.* Since Cleopatra died,  
I have liv'd in such dishonour, that the gods  
Detest my baseness. I, that with my sword  
Quarter'd the world, and o'er green Neptune's back  
With ships made cities, condemn myself, to lack  
The courage of a woman; less noble mind  
Than she,<sup>6</sup> which, by her death, our Cæsar tells,

<sup>5</sup> *Dido and her Æneas shall want troops,]* Dr. Warburton has justly observed that the poet seems not to have known that Dido and Æneas were not likely to be found thus lovingly associated, "where souls do couch on flowers." He undoubtedly had read Phaer's translation of Virgil, but probably had forgot the celebrated description in the sixth Book:

"Talibus Æneas ardentem et torva tuentem

"Lenibat dictis animum, lacrimasque ciebat.

"Illa solo fixos oculos averſa tenebat:—

"Tandem proripuit sese, atque inimica refugit

"In nemus umbriferum." MALONE.

Dr. Warburton has also observed that Shakspeare most probably wrote—*Sichæus*. At least, I believe, he intended to have written so, on the strength of the passage immediately following the lines already quoted:

"——conjux ubi pristinus illi

"Respondet curis, æquatque *Sichæus* amorem."

Thus rendered by Phaer, edit. 1558:

"——where ioyn't with her, her husband old,

"*Sycheus* doth complayne, and equall loue with her doth holde."

But *Æneas* being the more familiar name of the two, our author inadvertently substituted the one for the other.

STEEVENS.

<sup>6</sup> ——condemn myself, to lack

The courage of a woman; less noble mind

Than she,] Antony is here made to say, that he is destitute



*I am conqueror of myself.* Thou art sworn, Eros,  
That, when the exigent should come, (which now

of even the courage of a woman; that he is *destitute* of a *less* noble mind than Cleopatra. But he means to assert the very contrary: that he must acknowledge he *has* a less noble mind than she. I therefore formerly supposed that Shakspeare might have written:

—— *condemn myself to lack*  
*The courage of a woman; less noble-minded*  
*Than she, &c.*

But a more intimate acquaintance with his writings has shown me that he had some *peculiar* inaccuracies, which it is very idle to endeavour to amend. For these the poet, not his editor, must answer. We have the same inaccurate phraseology in *The Winter's Tale*:

“ —— I ne'er heard yet,  
“ That any of these bolder vices *wanted*  
“ *Less* impudence to gainsay what they did,  
“ Than to perform it first.”

Again, in *Macbeth*:

“ Who *cannot want* the thought, how monstrous  
“ It was for Malcolm and for Donalbain  
“ To kill their gracious father?”

Again, in *King Lear*, Act II. sc. iv:

“ —— I have hope,  
“ You *less* know how to value her desert,  
“ Than she to *scant* her duty.”

See Vol. IX. p. 238, n. 3; p. 84, n. 5; and p. 293, n. 6.

The passage in North's translation of Plutarch, which Shakspeare has here copied, shows that, however inaccurate, the text is not corrupt: “ When he had sayd these words, he went into a chamber, and unarmed himselfe, and being naked say'd thus: O Cleopatra, it grieveth me not that I have lost thy companie, for I will not be long from thee; but I am sorrie that having been so great a captaine and emperour, I am indeede *condemned* to be *judged of lesse corage and noble minde* than a woman.” Instead of “ to be judged of less,” which applies equally well to *courage*, and to *mind*, Shakspeare substituted the word *lack*, which is applicable to *courage*, but cannot without a solecism be connected with “ *less noble mind*.” MALONE.

“ Condemn myself to *lack*,” &c. however licentiously, may have been employed to signify—condemn myself *for lacking* even the courage of a woman.

Is come, indeed,) when I should see behind me  
 The inevitable prosecution of  
 Disgrace and horror, that, on my command,  
 Thou then would'st kill me: do't; the time is come:  
 Thou strik'st not me, 'tis Cæsar thou defeat'st.  
 Put colour in thy cheek.

*EROS.* The gods withhold me!  
 Shall I do that, which all the Parthian darts,  
 Though enemy, lost aim, and could not?

*ANT.* Eros,  
 Would'st thou be window'd in great Rome, and see  
 Thy master thus with pleach'd arms,<sup>7</sup> bending down

To *mind*, in this instance, may be a verb, signifying to *intend*, *incline*, or *be disposed*. So, in Spenser's *State of Ireland*:  
 "When one of them *mindeth* to go into rebellion, he will convey away all his lordships" &c.

Again, in Chapman's version of the 24th *Iliad*:

"—— As for me; be sure, I *mind* no harme  
 "To thy grave person."

Again, in the Third Part of our author's *King Henry VI*:

"Belike, she *minds* to play the Amazon."

Again, *ibid*:

"But if you *mind* to hold your true obedience——"

There may still, however, remain a slight corruption, viz.  
*noble* instead of *nobly*. I would therefore read——

—— *condemn myself to lack*

*The courage of a woman; less nobly mind*

*Than she, &c.*

i. e. *am less nobly inclined than she is.* STEEVENS.

<sup>7</sup> —— *pleach'd arms,*] Arms folded in each other.

JOHNSON.

A passage very like this occurs in Thomas Kyd's translation of Robert Garnier's *Cornelia*, published in 1594:

"Now shalt thou march (thy hands fast bound behind thee),

"Thy head hung down, thy cheeks with tears besprent,

"Before the victor; while thy rebel son

"With crowned front triumphing follows thee."

STEEVENS.

His corrigible neck,<sup>8</sup> his face subdued  
To penetrative shame; whilst the wheel'd feat  
Of fortunate Cæsar, drawn before him, branded  
His baseness that ensued?<sup>9</sup>

EROS.

I would not see't.

ANT. Come then; for with a wound I must be  
cur'd.

Draw that thy honest sword, which thou hast worn  
Most useful for thy country.

EROS.

O, fir, pardon me.

ANT. When I did make thee free,<sup>1</sup> swor'st thou  
not then

<sup>8</sup> *His corrigible neck,*] *Corrigible for corrected*, and afterwards *penetrative* for *penetrating*. So Virgil has "*penetrabile frigus*" for "*penetrans frigus*," in his *Georgicks*. STEEVENS.

<sup>9</sup> *His baseness that ensued?*] The poor conquered wretch that followed. JOHNSON.

<sup>1</sup> *When I did make thee free, &c.*] So, in the old translation of Plutarch: "Now he had a man of his called Eros, whom he loued and trusted much, and whom he had long before caused to sweare vnto him, that he should kill him when he did commaunde him: and then he willed him to keepe his promise. His man drawing his sworde, lift it vp as though he had ment to haue striken his maister: but turning his head at one side, he thrust his sword into him selfe, and fell downe dead at his maister's foote. Then said Antonius, O noble Eros, I thanke thee for this, and it is valiantly done of thee, to show me what I should do to my selfe, which thou couldest not doe for me. Therewithall he tooke his sword, and thrust it into his bellie, and so fell downe vpon a little bed. The wounde he had, killed him not presently, for the blood stinted a little when he was layed: and when he came somewhat to him selfe againe, he praied them that were about him to dispatch him. But they all fled out of the chamber, and left him crying out and tormenting him selfe: vntil at last there came a secretarie vnto him called Diomedes, who was commaunded to bring him into the tombe or monument where Cleopatra was. When he heard that she was aliue, he verie earnestlie prayed his men to carie his bodie thither, and so he was caried in his men's armes into the entry of the monument." STEEVENS.

To do this when I bade thee? Do it at once;  
Or thy precedent services are all  
But accidents unpurpos'd. Draw, and come.

EROS. Turn from me then that noble countenance,

Wherein the worship of the whole world<sup>2</sup> lies.

ANT. Lo thee. [Turning from him.

EROS. My sword is drawn.

ANT. Then let it do at once  
The thing why thou hast drawn it.

EROS. My dear master,  
My captain, and my emperor! let me say,  
Before I strike this bloody stroke, farewell.

ANT. 'Tis said, man;—and farewell.

EROS. Farewell, great chief. Shall I strike now?

ANT. Now, Eros.

EROS. Why, there then:—[Falls on his Sword.  
Thus do I escape the sorrow

Of Antony's death. [Dies.

ANT. Thrice nobler than myself!  
Thou teachest me, O valiant Eros, what  
I should, and thou could'st not. My queen and Eros  
Have, by their brave instruction, got upon me  
A nobleness in record: But I will be  
A bridegroom in my death,<sup>3</sup> and run into't

<sup>2</sup> — the worship of the whole world—] The *worship*, is the *dignity*, the *authority*. JOHNSON.

So, in *King John*:

“By giving it the *worship* of revenge.” STEEVENS.

<sup>3</sup> — But I will be

A bridegroom in my death, &c.] This thought has occurred before in *Measure for Measure*:

“I will encounter darkness as a bride,

“And hug it in my arms.”

As to a lover's bed. Come then; and, Eros,  
Thy master dies thy scholar; to do thus  
[*Falling on his Sword.*  
I learn'd of thee. How! not yet dead?<sup>4</sup> not dead?—  
The guard!—ho!<sup>5</sup>—O, despatch me.

Dryden's *Don Sebastian* has the same image, though more luxuriantly expressed :

“The sprightly bridegroom on his wedding night

“ More gladly enters not the lifts of love :

"Why, 'tis enjoyment to be summon'd thus."

STEEVENS.

Stowe, describing the execution of Sir Charles Davers, one of the Earl of Effex's associates, says, that "having put off his gown and doublet in a most cheerful manner, *rather like a bridegroom than a prisoner appointed for death*, he prayed very devoutly." MALONE.

<sup>4</sup> ——— *not yet dead?*] Yet, which is wanting in the old copy, was supplied by Mr. Pope. STEEVENS.

<sup>5</sup> *The guard!*—ho!] [Old copy—guard *how*.] I suspect the poet wrote:

*The guard, ho ! O, despatch me !*

So, afterwards :

"What, *ho!* the emperor's *guard!*"

In the last scene of the third Act, he has said—

" Authority melts from me. Of late, when I cried *ho*,

“ Like boys unto a mufs, kings would ftart forth,

"And cry, *your will?*"

The same mistake has happened in *The Merchant of Venice*. See Vol. VII. p. 379, n. 1.

And twice in the original copy of *Hamlet*, 1604 :

“ Queen. Help, how !

"*Pol.* What *how*, help."

Again, in the last Act :

"O villainy! *how*, let the door be lock'd."

The emendation which I have proposed, ought therefore certainly to be admitted into the text. MALONE.

I find this emendation already admitted into the text of edition 1785. STEEVENS.



*Enter DERCETAS and Guard.*

1 *GUARD.* What's the noise?

*ANT.* I have done my work ill, friends; O, make  
an end

Of what I have begun.

2 *GUARD.* The star is fallen.

1 *GUARD.* And time is at his period.

*ALL.* Alas, and woe!

*ANT.* Let him that loves me, strike me dead.

1 *GUARD.* Not I.

2 *GUARD.* Nor I.

3 *GUARD.* Nor any one [*Exeunt Guard.*

*DER.* Thy death and fortunes bid thy followers  
fly.

This sword but shewn to Cæsar, with this tidings,  
Shall enter me with him.

*Enter DIOMEDES.*

*Dio.* Where's Antony?

*DER.* There, Diomed, there.

*Dio.* Lives he?

Wilt thou not answer, man? [*Exit DERCETAS.*

*ANT.* Art thou there, Diomed? Draw thy sword,  
and give me  
Sufficing strokes for death.

*Dio.* Most absolute lord,  
My mistress Cleopatra sent me to thee.

*ANT.* When did she send thee?

*Dio.* Now, my lord.

*ANT.* Where is she?

*Dio.* Lock'd in her monument. She had a prophesying fear<sup>6</sup>

Of what hath come to pass: for when she saw  
(Which never shall be found,) you did suspect  
She had dispos'd with Cæsar,<sup>7</sup> and that your rage  
Would not be purg'd, she sent you word she was  
dead;

But, fearing since how it might work, hath sent  
Me to proclaim the truth; and I am come,  
I dread, too late.

*ANT.* Too late, good Diomed:—Call my guard,  
I pr'ythee.

*Dio.* What, ho! the emperor's guard! The  
guard, what, ho!  
Come, your lord calls.

*Enter some of the Guard.*

*ANT.* Bear me, good friends, where Cleopatra  
bides;  
'Tis the last service that I shall command you.

1 *GUARD.* Woe are we,<sup>8</sup> sir, you may not live to  
wear  
All your true followers out.

*ALL.* Most heavy day!

*ANT.* Nay, good my fellows, do not please sharp  
fate

<sup>6</sup> ——— a prophesying fear —] I suppose our author designed we should read:

——— a prophet's fear———." STEEVENS.

<sup>7</sup> *She had dispos'd with Cæsar,*] To dispose, in this instance, perhaps signifies to make terms, to settle matters. STEEVENS.

<sup>8</sup> *Woe are we,*] Old copy—Woe, woe,—. But as the second woe appears (for it spoils the verse) to have been accidentally repeated by the compositor, I have left it out. STEEVENS.

To grace it with your sorrows: bid that welcome  
Which comes to punish us, and we punish it  
Seeming to bear it lightly. Take me up:  
I have led you oft; carry me now, good friends,  
And have my thanks for all.

[*Exeunt, bearing ANTONY.*]

### SCENE XIII.

*The same. A Monument.*

*Enter above, CLEOPATRA, CHARMIAN, and IRAS.*

CLEO. O Charmian, I will never go from hence.

CHAR. Be comforted, dear madam.

CLEO.

No, I will not:

All strange and terrible events are welcome,  
But comforts we despise; our size of sorrow,  
Proportion'd to our cause, must be as great

*Enter DIOMEDES.*

As that which makes it.—How now? is he dead?

DIO. His death's upon him, but not dead.<sup>9</sup>  
Look out o'the other side your monument,  
His guard have brought him thither.

<sup>9</sup> *His death's upon him, but not dead.*] The defective measure, and want of respect in the speaker, induce me to suppose, that this line originally stood thus:

*His death's upon him, madam, but not dead.*

STEEVENS.

*Enter ANTONY, borne by the Guard.*

CLEO.

O thou sun,

Burn the great sphere thou mov'st in!—darkling<sup>1</sup>  
stand

The varying shore o'the world!<sup>2</sup>—O Antony!

Antony, Antony!—Charmian, help;<sup>3</sup> help, Iras;

Help, friends below; let's draw him hither.

ANT.

Peace;

<sup>1</sup> —darkling—] i. e. without light. So, in *The Two angry Women of Abington*, 1599:

“ —my mother hath a torch, your wife

“ Goes darkling up and down.” STEEVENS.

<sup>2</sup> O thou sun,

*Burn the great sphere thou mov'st in!—darkling stand*

*The varying shore o'the world!*] *Thou* is wanting in the old copy, and was supplied by Mr. Pope, whose reading may be justified on the authority of a similar passage in *Timon of Athens*:

“ *Thou sun, that comfort'st, burn!*” STEEVENS.

She desires the sun to *burn* his own *orb*, the vehicle of light, and then the earth will be dark. JOHNSON.

*The varying shore o'the world!* i. e. of the *earth*, where light and darkness make an incessant *variation*. WAREURTON.

According to the philosophy which prevailed from the age of Aristotle to that of Shakspeare, and long since, the sun was a planet, and was whirled round the earth by the motion of a solid sphere in which it was fixed.—If the sun therefore was to set fire to the sphere, so as to consume it, the consequence must be, that itself, for want of support, must drop through, and wander in endless space; and in this case the earth would be involved in endless night. HEATH.

<sup>3</sup> — Charmian, help; &c.] Old copy—

“ The varring shore o' th' world. O Antony, Antony,  
Antony,

“ Helpe Charmian, helpe Iras helpe: helpe friends

“ Below, let's draw him hither.”

For the sake of somewhat like metre, one word has been omitted and others transposed. STEEVENS.

Not Cæsar's valour hath o'erthrown Antony,  
But Antony's hath triumphed on itself.

CLEO. So it should be, that none but Antony  
Should conquer Antony; but woe 'tis so!

ANT. I am dying, Egypt, dying;<sup>4</sup> only  
I here importune death<sup>5</sup> a while, until  
Of many thousand kisses the poor last  
I lay upon thy lips.—

CLEO. I dare not, dear,  
(Dear my lord, pardon,) I dare not,  
Left I be taken:<sup>6</sup> not the imperious show

<sup>4</sup> — *Egypt, dying;*] Perhaps this line was originally completed by a further repetition of the participle; and stood thus:

*I am dying, Egypt, dying, dying; only &c.*

STEEVENS.

<sup>5</sup> *I here importune death &c.*] I solicit death to delay; or, I trouble death by keeping him in waiting. JOHNSON.

<sup>6</sup> Cleo. *I dare not, dear,*

(*Dear my lord, pardon,*) *I dare not,*

*Left I be taken:*] Antony is supposed to be at the foot of the monument, and tells Cleopatra that he there importunes death, till he can lay his last kiss upon her lips, which was intimating to her his desire that she should come to him for that purpose. She considers it in that light, and tells him that she dares not.

M. MASON.

Antony has just said that he only solicits death to delay his end, till he has given her a farewell kiss. To this she replies that *she dares not*; and, in our author's licentious diction, she may mean, that she, now above in the monument, does not dare to descend that he may take leave of her. But, from the defect of the metre in the second line, I think it more probable that a word was omitted by the compositor, and that the poet wrote:

*I dare not, dear,*

(*Dear my lord, pardon,*) *I dare not descend,*

*Left I be taken.*

Mr. Theobald amends the passage differently, by adding to the end of Antony's speech—*Come down.* MALONE.

Theobald's insertion seems misplaced, and should be made at the end of the next line but one. I would therefore read:



Of the full-fortun'd Cæsar<sup>7</sup> ever shall  
 Be brooch'd with me;<sup>8</sup> if knife, drugs, serpents,  
     have  
 Edge, sting, or operation,<sup>9</sup> I am safe:  
 Your wife Octavia, with her modest eyes,

*I lay upon thy lips.*

Cleo.                      *I dare not, dear,  
 (Dear my lord, pardon,) I dare not come down.*

RITSON.

<sup>7</sup> *Of the full-fortun'd Cæsar —*] So, in *Othello*:

“What a full-fortune doth the thick-lips owe?”

MALONE.

<sup>8</sup> *Be brooch'd with me;*] *Be brooch'd*, i. e. *adorn'd*. A *brooch* was an ornament formerly worn in the hat. So, in Ben Jonson's *Poetaster*: “Honour's a good *brooch* to wear in a man's hat at all times.” Again, in his *Staple of News*:

“The very *brooch* o' the bench, gem of the city.”

Again, in *The Magnetick Lady*:

“The *brooch* to any true state cap in Europe.”

The Rev. Mr. Lambe observes, in his notes on the ancient metrical *History of Floddon Field*, that *brooches*, in the North, are buckles set with stones, such as those with which shirt-bosoms and handkerchiefs are clasped. STEEVENS.

*Be brooch'd with me;*

*Brooch* is properly a *bodkin*, or some such instrument, (originally a spit,) and ladies' bodkins being headed with gems, it sometimes stands for an ornamental trinket or jewel in general, in which sense it is perhaps used at present; or as probably in its original one, for *pinned up*, as we now say *pin up the basket*, *brooch'd with me*, i. e. *pinned up*, completed with having me to adorn his triumph. PERCY.

A *brooch* is always an *ornament*; whether a buckle or pin for the breast, hat, or hair, or whatever other shape it may assume. A *broach* is a spit: the spires of churches are likewise so called in the northern counties, as Darnton *broach*. *Brooch'd*, in the text, certainly means *adorn'd*, as it has been properly explained by Mr. Steevens. RITSON.

<sup>9</sup> — *if knife, drugs, serpents, have*

*Edge, sting, or operation.*] Here is the same irregular position of the words, that Mr. Warner would avoid or amend in *Hamlet*; and yet Shakspeare seems to have attended to this matter in the very play before us, Act III. sc. ii. TOLLET.

And still conclusion,<sup>1</sup> shall acquire no honour  
 Demuring upon me.—But come, come, Antony,—  
 Help me, my women,—we must draw thee up;—  
 Assist, good friends.

ANT. O, quick, or I am gone.

CLEO. Here's sport, indeed!<sup>2</sup>—How heavy weighs  
 my lord!

Our strength is all gone into heaviness,<sup>3</sup>  
 That makes the weight: Had I great Juno's power,  
 The strong-wing'd Mercury should fetch thee up,  
 And set thee by Jove's side. Yet come a little,—  
 Wishers were ever fools;—O, come, come, come;  
 [They draw ANTONY up.]

This thought occurs in *Queen Elizabeth's Entertainment in Suffolke and Norfolke*, by Churchyard, no date 4to. where Beautie says—

“ If he do dye, by mightie Jove I sweare

“ I will not live, *if sword or knife be found*” &c.

Again, in *Pericles, Prince of Tyre*:

“ If fires be hot, knives sharp, or waters deep,

“ Untied I still my virgin knot will keep.” STEEVENS.

<sup>1</sup> ——— *still conclusion,*] Sedate determination; silent coolness of resolution. JOHNSON.

<sup>2</sup> *Here's sport, indeed!*] I suppose the meaning of these strange words is, *here's trifling, you do not work in earnest.*

JOHNSON.

Perhaps, rather, here's a curious game, the last we shall ever play with Antony! Or, perhaps, she is thinking of fishing with a line, a diversion of which we have been already told she was fond. Shakspeare has introduced ludicrous ideas with as much incongruity in other places. MALONE.

Cleopatra, perhaps, by this affected levity, this phrase which has no determined signification, only wishes to inspire Antony with cheerfulness, and encourage those who are engaged in the melancholy task of drawing him up into the monument.

STEEVENS.

<sup>3</sup> ——— *into heaviness,*] Heaviness is here used equivocally for *sorrow* and *weight*. MALONE.

And welcome, welcome! die, where thou hast liv'd:<sup>4</sup>  
 Quicken with kissing;<sup>5</sup> had my lips that power,  
 Thus would I wear them out.

*ALL.* A heavy fight!

*ANT.* I am dying, Egypt, dying:  
 Give me some wine,<sup>6</sup> and let me speak a little.

*CLEO.* No, let me speak; and let me rail so high,  
 That the false housewife Fortune<sup>7</sup> break her wheel,  
 Provok'd by my offence.

*ANT.* One word, sweet queen:  
 Of Cæsar seek your honour, with your safety.—O!

*CLEO.* They do not go together.

*ANT.* Gentle, hear me:  
 None about Cæsar trust, but Proculeius.

*CLEO.* My resolution, and my hands, I'll trust;  
 None about Cæsar.

<sup>4</sup> ——— where *thou hast liv'd*:] Old copy—*when* thou, &c.  
 Corrected by Mr. Pope. MALONE.

<sup>5</sup> *Quicken with kissing*:] That is, *Revive by my kiss*.  
 JOHNSON.

So, in Heywood's *Royal King*, 1637:

“And quickens most where he would most destroy.”

STEEVENS.

<sup>6</sup> *Give me some wine*, &c.] This circumstance, like almost every other, Shakspeare adopted from Plutarch. Sir Thomas North, in his translation, says—“Antony made her cease from lamenting, and called for wine, either because he was athirst or else for that thereby to hasten his death. When he had drunk he, he earnestly prayed her, and persuaded that she would seek to save her life, if she could possible, without reproache and dishonour: and that she should chiefly trust Proculeius above any man else about Cæsar.” STEEVENS.

<sup>7</sup> ——— *housewife Fortune*—] This despicable line has occurred before. JOHNSON.

See *As you like it*, Vol. VIII. p. 16, n. 8: “Let us sit, and mock the good housewife Fortune from her wheel,” &c.

MALONE.

*ANT.* The miserable change<sup>8</sup> now at my end,  
Lament nor sorrow at : but please your thoughts,  
In feeding them with those my former fortunes  
Wherein I liv'd, the greatest prince o'the world,  
The noblest : and do now not basely die,  
Nor cowardly ; put off my helmet to  
My countryman, a Roman, by a Roman  
Valiantly vanquish'd. Now, my spirit is going ;  
I can no more. [Dies.

*CLEO.* Noblest of men, woo't die ?  
Hast thou no care of me ? shall I abide  
In this dull world, which in thy absence is  
No better than a sty ?—O, see, my women,  
The crown o'the earth doth melt :—My lord !—  
O, wither'd is the garland of the war,  
The soldier's pole<sup>9</sup> is fallen ; young boys, and girls,  
Are level now with men : the odds is gone,  
And there is nothing left remarkable  
Beneath the visiting moon.<sup>1</sup> [She faints.

<sup>8</sup> *The miserable change &c.]* This speech stands thus in Sir Thomas North's translation of Plutarch : " As for himself, she should not lament nor sorrow for the miserable change of his fortune at the end of his days ; but rather, that she should think him the more fortunate, for the former triumphs and honours he had received, considering that while he lived, he was the noblest and greatest prince of the world, and that now he was overcome, not cowardly, but valiantly, a Roman, by another Roman." STEEVENS.

<sup>9</sup> *The soldier's pole—]* He at whom the soldiers pointed, as at a pageant held high for observation. JOHNSON.

<sup>1</sup> — *the odds is gone,*  
*And there is nothing left remarkable*  
*Beneath the visiting moon.]* So, in *Macbeth* :

" — from this instant

" There's nothing serious in mortality :

" All is but toys ; renown, and grace, is dead ;

" The wine of life is drawn, and the mere lees

" Is left this vault to brag on." MALONE.

CHAR. O, quietness, lady!

IRAS. She is dead too, our sovereign.

CHAR. Lady,—

IRAS. Madam,—

CHAR. O madam, madam, madam!

IRAS. Royal Egypt!  
Empress!

CHAR. Peace, peace, Iras.

CLEO. No more, but e'en a woman;<sup>2</sup> and com-  
manded

By such poor passion as the maid that milks,

<sup>2</sup> *No more, but e'en a woman;*] Cleopatra is discoursing with her women; but she naturally replies to Iras, who had addressed herself to her, and not to Charmian, who only interposed to prevent Iras from continuing to speak. Strike out the speech of Charmian, which is said aside to Iras, and the sense will be evident. Iras addresses Cleopatra by the titles of *Royal Egypt* and *Empress!* which Cleopatra rejects as ill suited to her present condition; and says, she is no more in that state of elevation, but on a level with the rest of her sex. M. MASON.

Iras has just said,—*Royal Egypt, Empress!* Cleopatra completes the sentence, (without taking notice of the intervening words spoken by Charmian,)—*Empress* “no more; but e'en a woman,” now on a level with the meanest of my sex. So, in *Julius Cæsar*, p. 285. Cassius says—

“No, it is Cæsa; one incorporate

“To our attempts. *Am I not staid for, Cinna?*”

to which Cinna replies, without taking any notice of the latter words [*Am I not stay'd for?*]:

“I am glad on't.”

i. e. I am glad that Cæsa is *incorporate to our attempts*. See also Vol. XVI. p. 70, n. 7.

The old copy reads—but *in* a woman. The emendation was made by Dr. Johnson. The same error has happened in many other places in these plays. See Vol. VIII. p. 236, n. 7.

MALONE.

*Peace, peace, Iras*, is said by Charmian, when she sees the queen recovering, and thinks speech troublesome. JOHNSON.



And does the meanest chares.<sup>3</sup>—It were for me  
 To throw my scepter at the injurious gods;  
 To tell them, that this world did equal theirs,  
 Till they had stolen our jewel. All's but naught;  
 Patience is fottish; and impatience does  
 Become a dog that's mad: Then is it fit,  
 To rush into the secret house of death,  
 Ere death dare come to us?—How do you, women?  
 What, what? good cheer! Why, how now, Char-  
 mian?

My noble girls!—Ah, women, women! look,  
 Our lamp is spent, it's out:—Good firs, take heart:—

[*To the Guard below.*

We'll bury him: and then, what's brave, what's  
 noble,

Let's do it after the high Roman fashion,  
 And make death proud to take us. Come, away:  
 This case of that huge spirit now is cold.  
 Ah, women, women! come; we have no friend  
 But resolution, and the briefest end.

[*Exeunt; those above bearing off ANTONY'S  
 Body.*

<sup>3</sup> ——— *the meanest chares.*] i. e. task-work. Hence our term *chare-woman*. So, in Heywood's *Rape of Lucrece*, 1630: "She, like a good wife, is teaching her servants sundry *chares*." Again, in Heywood's *Brazen Age*, 1613:

" ——— spins,

" Cards, and does *chare-work*." —

Again, in Warner's *Albion's England*, ch. 91, Robin Goodfellow says—

" And at my crummed mess of milke, each night from  
 maid or dame,

" To do *their chares*, as they suppos'd" &c. STEEVENS.

## ACT V. SCENE I.

*Cæsar's Camp before Alexandria.*

*Enter CÆSAR, AGRIPPA, DOLABELLA, MECÆNAS,<sup>4</sup>  
GALLUS, PROCULEIUS, and Others.*

*CÆS.* Go to him, Dolabella, bid him yield;  
Being so frustrate, tell him, he mocks us by  
The pauses that he makes.<sup>5</sup>

<sup>4</sup> *Enter Cæsar, Agrippa, Dolabella, and [Old copy] Menas, &c.]* But Menas and Menecrates, we may remember, were two famous pirates, linked with Sextus Pompeius, and who assisted him to infest the Italian coast. We nowhere learn, expressly, in the play, that Menas ever attached himself to Octavius's party. Notwithstanding the old folios concur in marking the entrance thus, yet in the two places in the scene, where this character is made to speak, they have marked in the margin, *Mec.* so that, as Dr. Thirlby sagaciously conjectured, we must cashier Menas, and substitute Mecænas in his room. Menas, indeed, deserted to Cæsar no less than twice, and was preferred by him. But then we are to consider, Alexandria was taken, and Antony killed himself, *anno* U. C. 723. Menas made the second revolt over to Augustus, U. C. 717; and the next year was slain at the siege of Belgrade, in Pannonia, five years before the death of Antony. THEOBALD.

<sup>5</sup> *Being so frustrate, tell him, he mocks [us by]  
The pauses that he makes.] Frustrate, for frustrated, was the language of Shakspeare's time. So, in The Tempest:*

"——and the sea mocks

"Our frustrate search by land."

So consummate for consummated, contaminate for contaminated, &c.

Again, in Holland's translation of *Suetonius*, 1606: "But the designment both of the one and the other were defeated and frustrate by reason of Piso his death."

The last two words of the first of these lines are not found in the old copy. The defect of the metre shows that somewhat was omitted, and the passage, by the omission, was rendered unintelligible.

DOL.

Cæsar, I shall.<sup>6</sup> [*Exit DOLABELLA.*]

When, in the lines just quoted, the sea is said to mock the search of those who were seeking on the land for a body that had been drowned in the ocean, this is easily understood. But in that before us the case is very different. When Antony himself made these pauses, would he mock, or laugh at them? and what is the meaning of *mocking a pause*?

In *Measure for Measure*, the concluding word of a line was omitted, and in like manner has been supplied :

“How I may formally in person bear [me]

“Like a true friar.”

Again, in *Romeo and Juliet*, 1599, and 1623 :

“And hide me with a dead man in his.”

*Shroud* or *tomb* being omitted.

Again, in *Hamlet*, 4to. 1604 :

“Thus conscience doth make cowards.”

the words of *us all* being omitted.

Again, *ibidem* :

“Seeming to feel this blow,” &c.

instead of

“—— *Then senseless Iium*

“Seeming to feel this blow.”

See also note on the words—“*mock the meat it feeds on,*” in *Othello*, Act III. sc. iii.

And similar omissions have happened in many other plays. See Vol. XIV. p. 351, n. 8.

In further support of the emendation now made, it may be observed, that the word *mock*, of which our author makes frequent use, is almost always employed as I suppose it to have been used here. Thus, in *King Lear*: “Pray do not mock me.”

Again, in *Measure for Measure* :

“You do blaspheme the good in *mocking me.*”

Again, in *All's well that ends well* :

“You barely leave our thorns to prick ourselves,

“And *mock us with our bareness.*”

Again, in the play before us :

“—— that nod unto the world,

“And *mock our eyes with air.*”

The second interpretation given by Mr. Steevens, in the following note, is a just interpretation of the text as *now regulated*; but extracts from the words in the old copy a meaning, which, without those that I have supplied, they certainly do not afford. MALONE.

*Enter DERCETAS, with the Sword of ANTONY.*

CÆS. Wherefore is that? and what art thou, that  
dar'ſt

Appear thus to us? <sup>7</sup>

DER. I am call'd Dercetas;  
Mark Antony I ſerv'd, who beſt was worthy  
Beſt to be ſerv'd: whiſt he ſtood up, and ſpoke,  
He was my maſter; and I wore my life,  
To ſpend upon his haters: If thou pleaſe  
To take me to thee, as I was to him  
I'll be to Cæſar; if thou pleaſeſt not,  
I yield thee up my life.

I have left Mr. Malone's emendation in the text; though, to complete the meaſure, we might read—frustrated, or—

*Being ſo fruſtrate, tell him, that he mocks &c.*

as I am well convinced we are not yet acquainted with the full and exact meaning of the verb *mock*, as ſometimes employed by Shakſpeare. In *Othello* it is uſed again with equal departure from its common acceptation.

My explanation of the words—*He mocks the pauſes that he makes*, is as follows: He plays wantonly with the intervals of time which he ſhould improve to his own preſervation. Or the meaning may be—Being thus defeated in all his efforts, and left without reſource, tell him that theſe affected pauſes and delays of his in yielding himſelf up to me, are mere idle mockery. *He mocks the pauſes*, may be a licentious mode of expreſſion for—*he makes a mockery of us by theſe pauſes*; i. e. he trifles with us. STEEVENS.

<sup>6</sup> *Cæſar, I ſhall.*] I make no doubt but it ſhould be marked here, that Dolabella goes out. 'Tis reaſonable to imagine he ſhould preſently depart upon Cæſar's command; ſo that the ſpeeches placed to him in the ſequel of this ſcene, muſt be transferred to Agrippa, or he is introduced as a mute. Beſides, that Dolabella ſhould be gone out, appears from this, that when Cæſar aſks for him, he recollects that he had ſent him on buſineſs. THEOBALD.

<sup>7</sup> — *thus to us?*] i. e. with a drawn and bloody ſword in thy hand. STEEVENS.

CÆS. What is't thou say'st?

DER. I say, O Cæsar, Antony is dead.

CÆS. The breaking of so great a thing should make

A greater crack: The round world should have shook

Lions into civil streets,<sup>8</sup>

<sup>8</sup> ——— *The round world should have shook*

*Lions into civil streets, &c.*] I think here is a line lost, after which it is in vain to go in quest. The sense seems to have been this: *The round world should have shook*, and this great alteration of the system of things should send *lions into streets, and citizens into dens*. There is sense still, but it is harsh and violent. JOHNSON.

I believe we should read—A greater crack *than this*: The ruin'd world, i. e. the general disruption of elements should have *shook*, &c. Shakspeare seems to mean that the death of so great a man ought to have produced effects similar to those which might be expected from the dissolution of the universe, when all distinctions shall be lost. To *shake* any thing out, is a phrase in common use among our ancient writers. So Holinshed, p. 743: "God's providence *shaking* men out of their shifts of supposed safetie," &c.

Perhaps, however, Shakspeare might mean nothing more here than merely an earthquake, in which the shaking of the *round world* was to be so violent as to toss the inhabitants of woods into cities, and the inhabitants of cities into woods. STEEVENS.

The sense, I think, is complete and plain, if we consider *shook* (more properly *shaken*) as the participle past of a verb *active*. The metre would be improved if the lines were distributed thus:

——— *The round world should have shook*

*Lions into civil streets, and citizens*

*Into their dens.* TYRWHITE.

The defect of the metre strongly supports Dr. Johnson's conjecture, *that something is lost*. Perhaps the passage originally stood thus:

*The breaking of so great a thing should make*

*A greater crack. The round world should have shook;*

*Thrown hungry lions into civil streets,*

*And citizens to their dens.*



And citizens to their dens :—The death of Antony  
Is not a single doom ; in the name lay  
A moiety of the world.

DER. He is dead, Cæsar ;  
Not by a publick minister of justice,  
Nor by a hired knife ; but that self hand,

In this very page, five entire lines between the word *shook* in my note, and the same word in Mr. Tyrwhitt's note, were omitted by the compositor, in the original proof sheet.

That the words—"The round world should have shook," contain a distinct proposition, and have no immediate connection with the next line, may be inferred from hence ; that Shakespeare, when he means to describe a violent derangement of nature, almost always mentions the earth's *shaking*, or being otherwise convulsed ; and in these passages constantly employs the word *shook*, or some synonymous word, as a neutral verb. Thus, in *Macbeth* :

" — The obscure bird

" Clamour'd the live-long night : some say, *the earth*

" Was fev'rous, and did *shake*."

Again, in *Coriolanus* :

" — as if the *world*

" Was fev'rous, and did *tremble*."

Again, in *Pericles* :

" Sir,

" Our lodgings standing bleak upon the sea,

" Shook, as the earth did *quake*."

Again, in *King Henry IV. P. I* :

" I say, the earth did *shake*, when I was born.—

" O, then the *earth shook*, to see the heavens on fire, „

" And not in fear of your nativity."

Again, in *King Lear* :

" — thou all-*shaking* thunder,

" Strike flat the thick *rotundity* of the *world*,

" Crack nature's moulds."

This circumstance, in my apprehension, strongly confirms Dr. Johnson's suggestion that some words have been omitted in the next line, and is equally adverse to Mr. Tyrwhitt's emendation. The words omitted were probably in the middle of the line, which originally might have stood thus in the MS :

*Lions been hurtled into civil streets,*

*And citizens to their dens.* MALONE.

Which writ his honour in the acts it did,  
Hath, with the courage which the heart did lend it,  
Splitted the heart.—This is his sword,  
I robb'd his wound of it; behold it stain'd  
With his most noble blood.

*CÆS.* Look you sad, friends?  
The gods rebuke me, but it is a tidings<sup>9</sup>  
To wash the eyes of kings.<sup>1</sup>

*AGR.* And strange it is,  
That nature must compel us to lament  
Our most persisted deeds.

*MEC.* His taints and honours  
Waged equal with him.<sup>2</sup>

*AGR.* A rarer spirit never  
Did steer humanity: but you, gods, will give us  
Some faults to make us men. Cæsar is touch'd.

*MEC.* When such a spacious mirror's set before him,  
He needs must see himself.

<sup>9</sup> — a *tidings*—] Thus the second folio. In the first, the article had been casually omitted. STEEVENS.

<sup>1</sup> — but *it is a tidings*  
[To wash the eyes of kings.] That is, *May the gods rebuke me*, if this be not *tidings to make kings weep*.  
*But, again, for if not.* JOHNSON.

<sup>2</sup> Waged equal with him.] For *waged*, [the reading of the first folio,] the modern editions have *weighed*. JOHNSON.

It is not easy to determine the precise meaning of the word *wage*. In *Othello* it occurs again:

“To wake and *wage* a danger profitless.”

It may signify to *oppose*. The sense will then be, *his taints and honours* were an equal match; i. e. were opposed to each other in just proportions, like the counterparts of a wager.

STEEVENS.

Read—*weigh*, with the second folio, where it is only misspelled *way*. So, in *Shore's Wife*, by A. Chute, 1593:

“—notes her myndes disquyet

“To be so great she seemes downe *wayed* by it.”

RITSON.

CÆS.

O Antony!

I have follow'd thee to this;—But we do lance  
 Diseases in our bodies:<sup>3</sup> I must perforce  
 Have shown to thee such a declining day,  
 Or look on thine; we could not stall together  
 In the whole world: But yet let me lament,  
 With tears as soveraign as the blood of hearts,  
 That thou, my brother, my competitor  
 In top of all design, my mate in empire,  
 Friend and companion in the front of war,  
 The arm of mine own body, and the heart  
 Where mine his thoughts<sup>4</sup> did kindle,—that our  
 stars,

<sup>3</sup> — But we do lance

*Diseases in our bodies:]* [Old copy—*launch*.—] *Launch* was the ancient, and is still the vulgar pronunciation of *lance*. Nurses always talk of *launching* the gums of children, when they have difficulty in cutting teeth.

*I have followed thee*, says Cæsar, *to this*: i. e. I have pursued thee, till I compelled thee to self-destruction. But, adds the speaker, (at once extenuating his own conduct, and considering the deceased as one with whom he had been united by the ties of relationship as well as policy, as one who had been a part of himself,) the violence, with which I proceeded, was not my choice; I have done but by him as we do by our own natural bodies. I have employed force, where force only could be effectual. I have shed the blood of the irreclaimable Antony, on the same principle that we *lance* a disease incurable by gentler means.

STEEVENS.

When we have any bodily complaint, that is curable by scari-fying, we use the lancet; and if we neglect to do so, we are destroyed by it. Antony was to me a disease; and by his being cut off, I am made whole. We could not both have lived in the world together.

*Launch*, the word in the old copy, is only the old spelling of *lance*. See Minshew's *Dictionary*, in v.

So also Daniel, in one of his Sonnets:

“ — sorrow's tooth ne'er rankles more,

“ Than when it bites, but *launcheth* not the fore.”

MALONE.

<sup>4</sup> — his thoughts—] His is here used for *its*. M. MASON.

Unreconcilable, should divide  
Our equalness to this.<sup>5</sup>—Hear me, good friends,—  
But I will tell you at some meetest season;

*Enter a Messenger.*

The business of this man looks out of him,  
We'll hear him what he says.—Whence are you?<sup>6</sup>

MESS. A poor Egyptian yet. The queen my  
mistress,<sup>7</sup>  
Confin'd in all she has, her monument,  
Of thy intents desires instruction;  
That she preparedly may frame herself  
To the way she's forced to.

CÆS. Bid her have good heart;  
She soon shall know of us, by some of ours,  
How honourable and how kindly we<sup>8</sup>  
Determine for her: for Cæsar cannot live  
To be ungentle.<sup>9</sup>

<sup>5</sup> *Our equalness to this.*] That is, *should have made us*, in our equality of fortune, disagree to a pitch like this, that one of us must die. JOHNSON.

<sup>6</sup> — *Whence are you?*] The defective metre of this line, and the irregular reply to it, may authorize a supposition that it originally stood thus:

*We'll hear him what he says.—Whence, and who are you?* STEEVENS.

<sup>7</sup> *A poor Egyptian yet. The queen my mistress, &c.*] If this punctuation be right, the man means to say, that he is *yet an Egyptian*, that is, *yet a servant of the Queen of Egypt*, though soon to become a subject of Rome. JOHNSON.

<sup>8</sup> *How honourable and how kindly we—*] Our author often uses adjectives adverbially. So, in *Julius Cæsar*:

“Young man, thou could'st not die more *honourable*.”

See also Vol. XI. p. 386, n. 9. The modern editors, however, all read—*honourably*. MALONE.

<sup>9</sup> — *for Cæsar cannot live*

*To be ungentle.*] The old copy has *leave*. Mr. Pope made the emendation. MALONE.

*MESS.* So the gods preserve thee! [*Exit.*

*CÆS.* Come hither, Proculeius; Go, and say,  
We purpose her no shame: give her what comforts  
The quality of her passion shall require;  
Lest, in her greatness, by some mortal stroke  
She do defeat us: for her life in Rome  
Would be eternal in our triumph:<sup>1</sup> Go,  
And, with your speediest, bring us what she says,  
And how you find of her.

*PRO.* Cæsar, I shall. [*Exit PROCULEIUS.*

*CÆS.* Gallus, go you along.—Where's Dolabella,  
To second Proculeius? [*Exit GALLUS.*

*AGR. MEC.* Dolabella!

*CÆS.* Let him alone, for I remember now  
How he's employed; he shall in time be ready.  
Go with me to my tent; where you shall see  
How hardly I was drawn into this war;  
How calm and gentle I proceeded still  
In all my writings: Go with me, and see  
What I can show in this. [*Exeunt.*

<sup>1</sup> — her life in Rome

*Would be eternal in our triumph:]* Hanmer reads, judiciously enough, but without necessity:

*Would be eternalling our triumph:*

The sense is, *If she dies here, she will be forgotten, but if I send her in triumph to Rome, her memory and my glory will be eternal.* JOHNSON.

The following passage in *The Scourge of Venus*, &c. a poem, 1614, will sufficiently support the old reading:

“If some foule-swelling ebon cloud would fall,  
“For her to hide herself *eternal in.*” STEEVENS.



## SCENE II.

Alexandria. *A Room in the Monument.*

*Enter* CLEOPATRA,<sup>2</sup> CHARMIAN, *and* IRAS.

CLEO. My desolation does begin to make  
A better life: 'Tis paltry to be Cæsar;  
Not being fortune, he's but fortune's knave,<sup>3</sup>  
A minister of her will; And it is great  
To do that thing that ends all other deeds;  
Which shackles accidents, and bolts up change;  
Which sleeps, and never palates more the dung,  
The beggar's nurse and Cæsar's.<sup>4</sup>

<sup>2</sup> *Enter Cleopatra, &c.]* Our author, here, (as in *King Henry VIII.* Vol. XV. p. 186, n. 1,) has attempted to exhibit at once the outside and the inside of a building. It would be impossible to represent this scene in any way on the stage, but by making Cleopatra and her attendants speak all their speeches till the queen is seized, within the monument. MALONE.

<sup>3</sup> ——— *fortune's knave,]* The servant of fortune. JOHNSON.

<sup>4</sup> ——— *And it is great*

*To do that thing that ends all other deeds;*

*Which shackles accidents, and bolts up change;*

*Which sleeps, and never palates more the dung,*

*The beggar's nurse and Cæsar's.]* The difficulty of the passage, if any difficulty there be, arises only from this, that the act of suicide, and the state which is the effect of suicide, are confounded. Voluntary death, says she, is an act which bolts up change; it produces a state,

*Which sleeps, and never palates more the dung,*

*The beggar's nurse and Cæsar's.*

Which has no longer need of the gross and terrene sustenance, in the use of which Cæsar and the beggar are on a level.

The speech is abrupt, but perturbation in such a state is surely natural. JOHNSON.

*Enter, to the Gates of the Monument, PROCULEIUS, GALLUS, and Soldiers.*

*PRO.* Cæsar sends greeting to the queen of Egypt;  
And bids thee study on what fair demands  
Thou mean'st to have him grant thee.

*CLEO.* [*Within.*] What's thy name?

*PRO.* My name is Proculeius.

*CLEO.* [*Within.*] Antony  
Did tell me of you, bade me trust you; but  
I do not greatly care to be deceiv'd,  
That have no use for trusting. If your master  
Would have a queen his beggar, you must tell him,  
That majesty, to keep decorum, must  
No less beg than a kingdom: if he please  
To give me conquer'd Egypt for my son,  
He gives me so much of mine own, as I  
Will kneel to him with thanks.<sup>5</sup>

It has been already said in this play, that

“ — our *dungy* earth alike

“ Feeds man as beast.” —

And Mr. Tollet observes, “ that in *Herodotus*, B. III. the Æthiopian king, upon hearing a description of the nature of wheat, replied, that he was not at all surprized, if men, who eat nothing but *dung*, did not attain a longer life.” Shakspeare has the same epithet in *The Winter's Tale*:

“ — the face to sweeten

“ Of the whole *dungy* earth.” —

Again, in *Timon*:

“ — the earth's a thief

“ That feeds and breeds by a composture stolen

“ From general *excrement.*” STEEVENS.

<sup>5</sup> *He gives me so much of mine own, as I*

*Will kneel to him with thanks.*] I would read—and I, instead of—as I. M. MASON.

I believe the old reading to be the true one. STEEVENS.

*PRO.* Be of good cheer ;  
 You are fallen into a princely hand, fear nothing :  
 Make your full reference freely to my lord,  
 Who is so full of grace, that it flows over  
 On all that need : Let me report to him  
 Your sweet dependancy ; and you shall find  
 A conqueror, that will pray in aid for kindness,<sup>6</sup>  
 Where he for grace is kneel'd to.

*CLEO.* [*Within.*] Pray you, tell him  
 I am his fortune's vassal, and I send him  
 The greatness he has got.<sup>7</sup> I hourly learn  
 A doctrine of obedience ; and would gladly  
 Look him i' the face.

*PRO.* This I'll report, dear lady.  
 Have comfort ; for, I know, your plight is pitied  
 Of him that caus'd it.

<sup>6</sup> ——— *that will pray in aid for kindness,*] *Praying in aid* is a term used for a petition made in a court of justice for the calling in of help from another that hath an interest in the cause in question. HANMER.

<sup>7</sup> ——— *send him*  
*The greatness he has got.*] I allow him to be my conqueror ;  
 I own his superiority with complete submission. JOHNSON.

A kindred idea seems to occur in *The Tempest* :

“ Then, as *my gift*, and *thy own acquisition*,

“ Worthily purchas'd, take my daughter.” STEEVENS.

Johnson has mistaken the meaning of this passage, nor will the words bear the construction he gives them. It appears to me, that by *the greatness he has got*, she means her crown which he has won ; and I suppose that when she pronounces these words, she delivers to Proculeius either her crown, or some other ensign of royalty. M. MASON.

*GAL.* You see how easily she may be surpriz'd;  
 [*Here PROCULEIUS, and two of the Guard,  
 ascend the Monument by a Ladder placed  
 against a Window, and having descended,  
 come behind CLEOPATRA. Some of the  
 Guard unbar and open the Gates.*]<sup>8</sup>

Guard her till Cæsar come.<sup>9</sup>

[*To PROCULEIUS and the Guard. Exit GALLUS.*]

<sup>8</sup> In the old copy there is no stage-direction. That which is now inserted is formed on the old translation of Plutarch: "Proculeius came to the gates that were very thicke and strong, and surely barred; but yet there were *some cranes through the which her voyce might be heard*, and so they without understood that Cleopatra demaunded the kingdome of Egypt for her sonnes: and that Proculeius answered her, that she should be of good cheere and not be affrayed to refer all unto Cæsar. After he had viewed the place very well, he came and reported her answer unto Cæsar: who immediately sent Gallus to speak once againe with her, and bad him purposely hold her with talk, *whilst Proculeius did set up a ladder against that high window by the which Antonius was tresed up, and came down into the monument with two of his men hard by the gate*, where Cleopatra stood to hear what Gallus said unto her. One of her women which was shut in her monument with her, sawe Proculeius by chance, as he came downe, and shrieked out, O, poore Cleopatra, thou art taken. Then when she sawe Proculeius behind her as she came from the gate, she thought to have stabbed herself with a short dagger she wore of purpose by her side. But Proculeius came sodainly upon her, and taking her by both the hands, sayd unto her, Cleopatra, first thou shalt doe thy selfe great wrong, and secondly unto Cæsar, to deprive him of the occasion and opportunitie openlie to shew his vauntage and mercie, and to give his enemies cause to accuse the most courteous and noble prince that ever was, and to appeache him as though he were a cruel and mercilesse man, that were not to be trusted. So, even as he spake the word, he tooke her dagger from her, and shooke her clothes for feare of any poyson hidden about her." MALONE.

<sup>9</sup> *Gal.* You see how easily she may be surpriz'd;—

Guard her till Cæsar come.] [Mr. Rowe (and Mr. Pope followed him) allotted this speech to *Charmian*.] This blunder was for want of knowing, or observing, the historical fact.

*IRAS.* Royal queen!

When Cæsar sent Proculeius to the queen, he sent Gallus after him with new instructions; and while one amused Cleopatra with propositions from Cæsar, through the crannies of the monument, the other scaled it by a ladder, entered it at a window backward, and made Cleopatra, and those with her, prisoners. I have reformed the passage, therefore, (as, I am persuaded, the author designed it,) from the authority of Plutarch. [Mr. Theobald gives—*You see how easily &c. to Gallus; and Guard her &c. to Proculeius.*] THEOBALD.

This line, in the first edition, is given to Proculeius; and to him it certainly belongs, though perhaps misplaced. I would put it at the end of his foregoing speech:

*Where he for grace is kneel'd to.*

[Aside to Gallus.] *You see how easily she may be surpris'd;*

Then, while Cleopatra makes a formal answer, Gallus, upon the hint given, seizes her, and Proculeius, interrupting the civility of his answer:

—*your plight is pitied*  
*Of him that caus'd it.*

cries out:

*Guard her till Cæsar come.* JOHNSON.

To this speech, as well as the preceding, *Pro.* [i. e. Proculeius] is prefixed in the old copy. It is clear, from the passage quoted from Plutarch in the following note, that this was an error of the compositor's at the press, and that it belongs to Gallus; who, after Proculeius hath, according to his suggestion, ascended the monument, goes out to inform Cæsar that Cleopatra is taken. That Cæsar was informed immediately of Cleopatra's being taken, appears from Dolabella's first speech to Proculeius on his entry. See p. 273:

“Proculeius,

“What thou hast done, thy master Cæsar knows,” &c.

This information, it is to be presumed, Cæsar obtained from Gallus.

The stage-directions being very imperfect in this scene in the old copy, no *exit* is here marked; but as Gallus afterwards enters along with Cæsar, it was undoubtedly the author's intention that he should here go out. In the modern editions, this, as well as the preceding speech, is given to Proculeius, though the error in the old copy clearly shows that *two* speakers were intended. MALONE.



CHAR. O Cleopatra! thou art taken, queen!—

CLEO. Quick, quick, good hands.

[Drawing a Dagger.

PRO. Hold, worthy lady, hold:

[Seizes and disarms her.

Do not yourself such wrong, who are in this  
Reliev'd, but not betray'd.

CLEO. What, of death too,  
That rids our dogs of languish? <sup>1</sup>

PRO. Cleopatra,  
Do not abuse my master's bounty, by  
The undoing of yourself: let the world see  
His nobleness well acted, which your death  
Will never let come forth.

CLEO. Where art thou, death?  
Come hither, come! come, come, and take a queen  
Worth many babes and beggars! <sup>2</sup>

PRO. O, temperance, lady!

CLEO. Sir, I will eat no meat, I'll not drink, fir;  
If idle talk will once be necessary,  
I'll not sleep neither: <sup>3</sup> This mortal house I'll ruin,

<sup>1</sup> ——— *languish?*] So, in *Romeo and Juliet*, Act I. sc. ii:  
“One desperate grief cure with another's *languish*.”

STEEVENS.

<sup>2</sup> *Worth many babes and beggars!*] Why, death, wilt thou  
not rather seize a queen, than employ thy force upon *babes* and  
*beggars*. JOHNSON.

<sup>3</sup> *If idle talk will once be necessary,*  
*I'll not sleep neither:] I will not eat, and if it will be*  
*necessary now for once to waste a moment in idle talk of my*  
*purpose, I will not sleep neither.* In common conversation we  
often use *will be*, with as little relation to futurity. As, Now  
I am going, it *will be* fit for me to dine first. JOHNSON.

*Once* may mean *sometimes*. Of this use of the word I have  
already given instances, both in *The Merry Wives of Windsor*,

Do Cæsar what he can. Know, fir, that I

and *King Henry VIII.* The meaning of Cleopatra seems to be this: If *idle talking* be sometimes necessary to the prolongation of life, why I will not *sleep* for fear of *talking idly in my sleep*.

The sense designed, however, may be—If it be necessary, for once, to talk of performing impossibilities, why, I'll not *sleep* neither. I have little confidence, however, in these attempts, to produce a meaning from the words under consideration.

STEEVENS.

The explications above given appear to me so unsatisfactory, and so little deducible from the words, that I have no doubt that a line has been lost after the word *necessary*, in which Cleopatra threatened to observe an obstinate silence. The line probably began with the words *I'll*, and the compositor's eye glancing on the same words in the line beneath, all that intervened was lost. See p. 148, n. 4; and p. 260, n. 8.

So, in *Othello*, quarto, 1622, Act III. sc. i:

“And needs no other suitor but his likings,

“To take the *safest* occasion by the front,

“To bring you in.”

In the folio the second line is omitted, by the compositor's eye, after the first word of it was composed, glancing on the same word immediately under it in the subsequent line, and then proceeding with that line instead of the other. This happens frequently at the press. The omitted line in the passage, which has given rise to the present note, might have been of this import:

*Sir, I will eat no meat, I'll not drink, fir;*

*If idle talk will once be necessary,*

*I'LL not so much as syllable a word;*

*I'LL not sleep neither: This mortal house I'll ruin, &c.*

The words *I'll not sleep neither*, contain a new and distinct menace. I once thought that Shakspeare might have written—I'll not *speake* neither; but in p. 285, Cæsar comforting Cleopatra, says, “feed, and *sleep*,” which shows that *sleep*, in the passage before us, is the true reading. MALONE.

I agree that a line is lost, which I shall attempt to supply:

*Sir, I will eat no meat, I'll not drink, fir;*

*If idle talk will once be necessary,*

[I will not speak; if sleep be necessary,]

*I'll not sleep neither.*

The repetition of the word *necessary* may have occasioned the omission. RITSON.

Will not wait pinion'd at your master's court ;  
 Nor once be châtis'd with the sober eye  
 Of dull Octavia. Shall they hoist me up,  
 And show me to the shouting varletry  
 Of censuring Rome? Rather a ditch in Egypt  
 Be gentle grave to me! rather on Nilus' mud  
 Lay me stark naked, and let the water-flies  
 Blow me into abhorring! rather make  
 My country's high pyramides my gibbet,<sup>4</sup>  
 And hang me up in chains!

*Pro.* You do extend  
 These thoughts of horror further than you shall  
 Find cause in Cæsar.

*Enter DOLABELLA.*

*Dol.* Proculeius,  
 What thou hast done thy master Cæsar knows,  
 And he hath sent for thee: as<sup>5</sup> for the queen,  
 I'll take her to my guard.

*Pro.* So, Dolabella,  
 It shall content me best: be gentle to her.—

<sup>4</sup> *My country's high pyramides my gibbet,*] The poet designed we should read—*pyramides*, Lat. instead of *pyramids*, and so the folio reads. The verse will otherwise be defective. Thus, in *Doctor Faustus*, 1604:

“ Besides the gates and high *pyramides*

“ That Julius Cæsar brought from Africa.”

Again, in *Tamburlaine*, 1590:

“ Like to the shadows of *pyramides*.”

Again, in Warner's *Albion's England*, 1602, B. XII. c. lxxiii:

“ The theaters, *pyramides*, the hills of half a mile.”

Mr. Tollet observes, “ that Sandys, in his *Travels*, as well as Drayton, in the 26th Song of his *Polyolbion*, uses *pyramides* as a quadrisyllable. STEEVENS.

<sup>5</sup> — as—] This conjunction is wanting in the first, but is supplied by the second folio. STEEVENS.

To Cæsar I will speak what you shall please,  
 [To CLEOPATRA.  
 If you'll employ me to him.

CLEO. Say, I would die.  
 [Exeunt PROCULEIUS, and Soldiers.

DOL. Most noble empress, you have heard of me?

CLEO. I cannot tell.

DOL. Affuredly, you know me.

CLEO. No matter, sir, what I have heard, or  
 known.

You laugh, when boys, or women, tell their dreams;  
 Is't not your trick?

DOL. I understand not, madam.

CLEO. I dream'd, there was an emperor An-  
 tony;—

O, such another sleep, that I might see  
 But such another man!

DOL. If it might please you,—

CLEO. His face was as the heavens; and therein  
 stuck

A sun,<sup>6</sup> and moon; which kept their course, and  
 lighted

The little O, the earth.<sup>7</sup>

<sup>6</sup> — as the heavens; and therein stuck  
 A sun,] So, in *King Henry IV.* P. II:

“ — it stuck upon him, as the sun

“ In the grey vault of heaven.” STEEVENS.

<sup>7</sup> The little O, the earth.] Old copy—

The little o'the earth.

Dol. Most sovereign creature!—

What a blessed limping verse these *hemistichs* give us! Had none of the editors an ear to find the hitch in its pace? There is but a syllable wanting, and that, I believe verily, was but of a single letter. I restore:

DOL. Most sovereign creature,—

CLEO. His legs bestrid the ocean:<sup>8</sup> his rear'd arm  
Crested the world:<sup>9</sup> his voice was propertyed  
As all the tuned spheres, and that to friends;<sup>1</sup>  
But when he meant to quail and shake the orb,  
He was as rattling thunder. For his bounty,  
There was no winter in't; an autumn 'twas,  
That grew the more by reaping:<sup>2</sup> His delights

*The little O o'th' earth.*

i. e. the little orb or circle. Our poet, in other passages, chooses to express himself thus. THEOBALD.

When two words are repeated near to each other, printers very often omit one of them. The text however may well stand.

Shakspeare frequently uses *O* for an orb or circle. So, in *King Henry V*:

“ ——— can we cram

“ Within this wooden *O* the very casques,” &c.

Again, in *A Midsummer-Night's Dream*:

“ Than all yon fiery oes, and eyes of light.” MALONE.

<sup>8</sup> *His legs bestrid the ocean*: &c.] So, in *Julius Cæsar*:

“ Why, man, he doth bestride the narrow world,

“ Like a Colossus.” MALONE.

<sup>9</sup> ——— *his rear'd arm*

*Crested the world*:] Alluding to some of the old crests in heraldry, where a raised arm on a wreath was mounted on the helmet. PERCY.

<sup>1</sup> ——— and *that to friends*;] Thus the old copy. The modern editors read, with no less obscurity:

——— when *that to friends*. STEEVENS.

<sup>2</sup> ——— *For his bounty,*

*There was no winter in't; an autumn 'twas,*

*That grew the more by reaping*:] Old copy—

——— *an Antony it was*,——.

There was certainly a contrast both in the thought and terms, designed here, which is lost in an accidental corruption. How could an *Antony* grow the more by reaping? I'll venture, by a very easy change, to restore an exquisite fine allusion; which carries its reason with it too, why there was no *winter* in his bounty:





DOL. Cleopatra,—

CLEO. Think you, there was, or might be, such  
a man

As this I dream'd of?

DOL. Gentle madam, no.

CLEO. You lie, up to the hearing of the gods.  
But, if there be, or ever were one such,<sup>5</sup>  
It's past the size of dreaming: Nature wants stuff  
To vie strange forms<sup>6</sup> with fancy; yet, to imagine  
An Antony, were nature's piece 'gainst fancy,  
Condemning shadows quite.<sup>7</sup>

DOL. Hear me, good madam:  
Your loss is as yourself, great; and you bear it  
As answering to the weight: 'Would I might never  
O'ertake pursu'd success, but I do feel,  
By the rebound of yours, a grief that shoots<sup>8</sup>  
My very heart at root.

So Spenser, *Fairy Queen*, B. II. c. vii. ft. 5:

"Some others were new driven, and distent

"Into great ingoes, and to wedges square;

"Some in round *plates* withouten monument,

"But most were stamp'd, and in their metal bare,

"The antique shapes of kings and kesar's, straung and  
rare." WHALLEY.

<sup>5</sup> ——— or *ever were one such*,] The old copy has—*nor ever*,  
&c. The emendation was made by Mr. Rowe. MALONE.

<sup>6</sup> *To vie strange forms*—] *To vie* was a term at cards. See  
Vol. VIII. p. 369, n. 9; and Vol. IX. p. 89, n. 1. STEEVENS.

<sup>7</sup> ——— yet, to imagine

*An Antony, were nature's piece 'gainst fancy,*

*Condemning shadows quite*.] The word *piece*, is a term  
appropriated to works of art. Here Nature and Fancy produce  
each their *piece*, and the *piece* done by Nature had the pre-  
ference. Antony was in reality *past the size of dreaming*; he  
was more by Nature than Fancy could present in sleep.

JOHNSON.

<sup>8</sup> ——— *shoots*—] The old copy reads—*suites*. STEEVENS.

CLEO. I thank you, fir.  
Know you, what Cæsar means to do with me?

DOL. I am loath to tell you what I would you  
knew.

CLEO. Nay, pray you, fir,—

DOL. Though he be honourable,—

CLEO. He'll lead me then in triumph?

DOL. Madam, he will;  
I know it.

WITHIN. Make way there,—Cæsar.

*Enter CÆSAR, GALLUS, PROCULEIUS, MECÆNAS,  
SELEUCUS, and Attendants.*

CÆS. Which is the queen  
Of Egypt?

DOL. 'Tis the emperor, madam.

[CLEOPATRA kneels.

CÆS. Arise,  
You shall not kneel:—  
I pray you, rise; rise, Egypt.

CLEO. Sir, the gods  
Will have it thus; my master and my lord  
I must obey.

CÆS. Take to you no hard thoughts:  
The record of what injuries you did us,  
Though written in our flesh, we shall remember  
As things but done by chance.

CLEO. Sole fir o'the world,

The correction was made by Mr. Pope. The error arose from the two words, in the time of Queen Elizabeth, being pronounced alike. See Vol. VII. p. 80, n. 7. MALONE.

I cannot project mine own cause so well<sup>9</sup>  
To make it clear; but do confess, I have  
Been laden with like frailties, which before  
Have often sham'd our sex.

*CÆs.* Cleopatra, know,  
We will extenuate rather than enforce:  
If you apply yourself to our intents,  
(Which towards you are most gentle,) you shall find  
A benefit in this change; but if you seek  
To lay on me a cruelty, by taking  
Antony's course, you shall bereave yourself

<sup>9</sup> *I cannot project mine own cause so well*—] *Project* signifies to *invent* a cause, not to *plead* it; which is the sense here required. It is plain that we should read:

*I cannot proctor my own cause so well.*

The technical term, to plead by an advocate. WARBURTON.

Sir T. Hanmer reads:

*I cannot parget my own cause*——.

Meaning, I cannot *whitewash*, *varnish*, or *gloss* my cause. I believe the present reading to be right. To *project* a cause is to *represent* a cause; to *project* it *well*, is to *plan* or *contrive* a scheme of defence. JOHNSON.

The old reading may certainly be the true one. Sir John Harrington, in his *Metamorphosis of Ajax*, 1596, p. 79, says—  
“I have chosen Ajax for the *project* of this discourse.”

Again, in *Looke about you*, a comedy, 1600:

“But quite dislike the *project* of your fate.”

Yet Sir Thomas Hanmer's conjecture may be likewise countenanced; for the word he wishes to bring in, is used in the 4th Eclogue of Drayton:

“Scorn'd paintings, *pargit*, and the borrow'd hair.”

And several times by Ben Jonson. So, in *The Silent Woman*:

“——she's above fifty too, and *pargets*.” STEEVENS.

In *Much Ado about Nothing*, we find these lines:

“——She cannot love,

“Nor take no shape nor *project* of affection,

“She is so self-endear'd.”

I cannot *project*, &c. means, therefore, I cannot shape or form my cause, &c. MALONE.

Of my good purposes, and put your children  
To that destruction which I'll guard them from,  
If thereon you rely. I'll take my leave.

CLEO. And may, through all the world: 'tis yours;  
and we

Your 'scutcheons, and your signs of conquest, shall  
Hang in what place you please. Here, my good  
lord.

CÆS. You shall advise me in all for Cleopatra.<sup>1</sup>

CLEO. This is the brief of money, plate, and  
jewels,  
I am possess'd of: 'tis exactly valued;  
Not petty things admitted.<sup>2</sup>—Where's Seleucus?

SEL. Here, madam.

CLEO. This is my treasurer; let him speak, my  
lord,

<sup>1</sup> *You shall advise me in all for Cleopatra.*] You shall yourself be my counsellor, and suggest whatever you wish to be done for your relief. So, afterwards:

“For we intend so to dispose you, as

“Yourself shall give us counsel.” MALONE.

<sup>2</sup> ——— *'tis exactly valued;*

*Not petty things* admitted.] Sagacious editors! Cleopatra gives in a list of her wealth, says, 'tis exactly valued; but that petty things are not *admitted* in this list: and then she appeals to her treasurer, that she has reserved nothing to herself. And when he betrays her, she is reduced to the shift of exclaiming against the ingratitude of servants, and of making apologies for having secreted certain trifles. Who does not see, that we ought to read:

*Not petty things* omitted?

For this declaration lays open her falsehood; and makes her angry, when her treasurer detects her in a direct lie.

THEOBALD.

Notwithstanding the wrath of Mr. Theobald, I have restored the old reading. She is angry afterwards, that she is accused of having reserved more than petty things. Dr. Warburton and Sir Thomas Hanmer follow Theobald. JOHNSON.



Upon his peril, that I have reserv'd  
To myself nothing. Speak the truth, Seleucus.

SEL. Madam,  
I had rather feel my lips,<sup>3</sup> than, to my peril,  
Speak that which is not.

CLEO. What have I kept back ?

SEL. Enough to purchase what you have made  
known.

CÆS. Nay, blush not, Cleopatra ; I approve  
Your wisdom in the deed.

CLEO. See, Cæsar ! O, behold,  
How pomp is follow'd ! mine will now be yours ;  
And, should we shift estates, yours would be mine.  
The ingratitude of this Seleucus does  
Even make me wild :—O slave, of no more trust  
Than love that's hir'd !—What, goest thou back ?  
thou shalt

Go back, I warrant thee ; but I'll catch thine eyes,  
Though they had wings : Slave, foul-lefs villain,  
dog !

O rarely base !<sup>4</sup>

CÆS. Good queen, let us entreat you.

CLEO. O Cæsar, what a wounding shame is this ;<sup>5</sup>

<sup>3</sup> — *feel my lips,*] Sew up my mouth. JOHNSON.

It means, close up my lips as effectually as the eyes of a hawk are closed. To *feel* hawks was the technical term. STEEVENS.

<sup>4</sup> *O rarely base !*] i. e. base in an uncommon degree.

STEEVENS.

<sup>5</sup> *O Cæsar, &c.*] This speech of Cleopatra is taken from Sir Thomas North's translation of Plutarch, where it stands as follows : " O Cæsar, is not this great shame and reproach, that thou having vouchsafed to take the pains to come unto me, and hast done me this honour, poor wretch and caitiff creature, brought into this pitiful and miserable estate, and that mine own servants should come now to accuse me. Though it may be that

That thou, vouchsafing here to visit me,  
 Doing the honour of thy lordliness  
 To one so meek,<sup>6</sup> that mine own servant should  
 Parcel the sum of my disgraces by<sup>7</sup>  
 Addition of his envy!<sup>8</sup> Say, good Cæsar,  
 That I some lady trifles have reserv'd,  
 Immoment toys, things of such dignity  
 As we greet modern friends<sup>9</sup> withal; and say,  
 Some nobler token I have kept apart

I have reserved some jewels and trifles meet for women, but not for me (poor soul) to set out myself withal; but meaning to give some pretty presents unto Octavia and Livia, that they making means and intercession for me to thee, thou mightest yet extend thy favour and mercy upon me," &c. STEEVENS.

<sup>6</sup> *To one so meek,*] *Meek*, I suppose, means here, *tame*, subdued by adversity. So, in the parallel passage in Plutarch: "poor wretch, and caitiff creature, brought into this pitiful and miserable estate—." Cleopatra, in any other sense, was not eminent for *meekness*.

Our author has employed this word, in *The Rape of Lucrece*, in the same sense as here:

"Feeble desire, all recreant, poor, and meek,

"Like to a bankrupt beggar, wails his case." MALONE.

<sup>7</sup> *Parcel the sum of my disgraces by—*] *To parcel her disgraces*, might be expressed in vulgar language, *to bundle up her calamities*. JOHNSON.

The meaning, I think, either is, "that this fellow should add one more parcel or *item* to the sum of my disgraces, namely, his own malice;" or, "that this fellow should *tot up* the sum of my disgraces, and add his own malice to the account."

*Parcel* is here used technically. So, in *King Henry IV.* P. I: "That this fellow [Francis, the drawer,] should have fewer words than a parrot!" his eloquence the *parcel* of a reckoning." There it means, either an *item*, or the accumulated total formed by various *items*. MALONE.

<sup>8</sup> ——— *of his envy!*] *Envy* is here, as almost always in these plays, *malice*. See Vol. XV. p. 64, n. 2; and p. 106.

MALONE.

<sup>9</sup> ——— *modern friends—*] *Modern* means here, as it generally does in these plays, *common or ordinary*. M. MASON.



Thou would'st have mercy on me.

CÆS.

Forbear, Seleucus.

[Exit SELEUCUS.]

CLEO. Be it known, that we, the greatest, are  
misthought

For things that others do; and, when we fall,  
We answer others' merits in our name,  
Are therefore to be pitied.<sup>3</sup>

CÆS.

Cleopatra,

Not what you have reserv'd, nor what acknowledg'd,  
Put we i' the roll of conquest: still be it yours,  
Bestow it at your pleasure; and believe,  
Cæsar's no merchant, to make prize with you  
Of things that merchants fold. Therefore be cheer'd;  
Make not your thoughts your prisons:<sup>4</sup> no, dear  
queen;

<sup>3</sup> *Be it known, that we, the greatest, are misthought  
For things that others do; and, when we fall,  
We answer others' merits in our name,*

*Are therefore to be pitied.]* We suffer at our highest state of elevation in the thoughts of mankind for that which others do; and when we fall, those that contented themselves only to think ill before, call us to answer in our own names for the merits of others. We are therefore to be pitied. Merits is in this place taken in an ill sense, for actions meriting censure. JOHNSON.

The plain meaning is this: *The greatest of us are aspersed for things which others do; and when, by the decline of our power, we become in a condition to be questioned, we are called to answer in our own names for the actions of other people.*

Merit is here used, as the word *desert* frequently is, to express a certain degree of merit or demerit. A man may merit punishment as well as reward. M. MASON.

As *demerits* was often used, in Shakspeare's time, as synonymous to *merit*, so merit might have been used in the sense which we now affix to *demerit*; or the meaning may be only, we are called to account, and to answer in our own names for acts, with which others, rather than we, *deserve* to be charged.

MALONE.

For we intend so to dispose you, as  
 Yourself shall give us counsel. Feed, and sleep:  
 Our care and pity is so much upon you,  
 That we remain your friend; And so adieu.

CLEO. My master, and my lord!

CÆS. Not so: Adieu.

[*Exeunt CÆSAR, and his Train.*]

CLEO. He words me, girls, he words me, that I  
 should not  
 Be noble to myself: but hark thee, Charmian.

[*Whispers CHARMIAN.*]

IRAS. Finish, good lady; the bright day is done,  
 And we are for the dark.

CLEO. Hie thee again:  
 I have spoke already, and it is provided;  
 Go, put it to the haste.

CHAR. Madam, I will.

*Re-enter DOLABELLA.*

DOL. Where is the queen?

CHAR. Behold, sir. [*Exit CHARMIAN.*]

CLEO. Dolabella?

DOL. Madam, as thereto sworn by your com-  
 mand,  
 Which my love makes religion to obey,  
 I tell you this: Cæsar through Syria

<sup>4</sup> *Make not your thoughts your prisons:]* I once wished to read—

*Make not your thoughts your poison:—*

Do not destroy yourself by musing on your misfortune. Yet I would change nothing, as the old reading presents a very proper sense. *Be not a prisoner in imagination, when in reality you are free.* JOHNSON.



Intends his journey ; and, within three days,  
 You with your children will he send before :  
 Make your best use of this : I have perform'd  
 Your pleasure, and my promise.

CLEO. Dolabella,  
 I shall remain your debtor.

DOL. I your servant.  
 Adieu, good queen ; I must attend on Cæsar.

CLEO. Farewell, and thanks. [*Exit DOL.*] Now,  
 Iras, what think'st thou ?  
 Thou, an Egyptian puppet, shalt be shown  
 In Rome, as well as I : mechanick slaves  
 With greasy aprons, rules, and hammers, shall  
 Uplift us to the view ; in their thick breaths,  
 Rank of gross diet, shall we be enclouded,  
 And forc'd to drink their vapour.

IRAS. The gods forbid !

CLEO. Nay, 'tis most certain, Iras : Saucy lictors  
 Will catch at us, like strumpets ; and scald rhymers  
 Ballad us out o'tune :<sup>5</sup> the quick comedians<sup>6</sup>

<sup>5</sup> ——— and scald rhymers

Ballad us out o'tune :] So, in *The Rape of Lucrece* :

“ ——— thou ———

“ Shalt have thy trespass cited up in rhymes,

“ And sung by children in succeeding times.”

MALONE.

*Scald* was a word of contempt implying poverty, disease, and filth. JOHNSON.

So, in *The Merry Wives of Windsor*, Evans calls the Host of the Garter “ *scald, scurvy companion* ;” and in *King Henry V.* Fluellen bestows the same epithet on Pistol. STEEVENS.

<sup>6</sup> ——— the quick comedians—] The gay inventive players.

JOHNSON.

*Quick* means, here, rather *ready* than *gay*. M. MASON.

The lively, inventive, *quick-witted* comedians. So, (*ut meos quoque attingam*,) in an ancient tract, entitled *A briefe Descrip-*

Extemporally will stage us, and present  
 Our Alexandrian revels; Antony  
 Shall be brought drunken forth, and I shall see  
 Some squeaking Cleopatra boy my greatness<sup>7</sup>  
 In the posture of a whore.

IRAS. O the good gods!

CLEO. Nay, that is certain.

IRAS. I'll never see it; for, I am sure, my nails  
 Are stronger than mine eyes.

CLEO. Why, that's the way  
 To fool their preparation, and to conquer  
 Their most absurd intents.<sup>8</sup>—Now, Charmian?—

*tion of Ireland, made in this Yeare, 1589, by Robert Payne, &c. 8vo. 1589: "They are quick-witted, and of good constitution of bodie."* See p. 23, n. 3; and Vol. VII. p. 55, n. 1.

MALONE.

<sup>7</sup> ——— *boy my greatness*—] The parts of women were acted on the stage by boys. HANMER.

Nash, in *Pierce Pennyleffe his Supplication*, &c. 1595, says, "Our players are not as the players beyond sea, a sort of squirting bawdy comedians, that have whores and common courtesans to play women's parts," &c. To obviate the impropriety of men representing women, T. Goff, in his tragedy of *The Raging Turk, or Bajazet II.* 1631, has no female character.

STEEVENS.

<sup>8</sup> *Their most absurd intents.*] Why should Cleopatra call Cæsar's designs *absurd*? She could not think his intent of carrying her in triumph, such, with regard to his own glory; and her finding an expedient to disappoint him, could not bring it under that predicament. I much rather think the poet wrote:

*Their most assur'd intents.*—

i. e. the purposes, which they make themselves most sure of accomplishing. THEOBALD.

I have preserved the old reading. The design certainly appeared *absurd* enough to Cleopatra, both as she thought it unreasonable in itself, and as she knew it would fail. JOHNSON.

*Enter CHARMIAN.*

Show me, my women, like a queen ;—Go fetch  
My best attires ;—I am again for Cydnus,  
To meet Mark Antony :—Sirrah, Iras, go.<sup>2</sup>—  
Now, noble Charmian, we'll despatch indeed :  
And, when thou hast done this chare, I'll give thee  
leave  
To play till dooms-day.—Bring our crown and all.  
Wherefore's this noise ?

[*Exit IRAS. A Noise within.*

*Enter one of the Guard.*

*GUARD.* Here is a rural fellow,  
That will not be denied your highness' presence ;  
He brings you figs.

*CLEO.* Let him come in. How poor<sup>1</sup> an instru-  
ment

[*Exit Guard.*

May do a noble deed ! he brings me liberty.  
My resolution's plac'd, and I have nothing  
Of woman in me : Now from head to foot  
I am marble-constant : now the fleeting moon

<sup>2</sup> — Sirrah, *Iras*, go.] From hence it appears that *Sirrah*, an appellation generally addressed to males, was equally applicable to females.

Thus, in Arthur Hall's translation of the sixth *Iliad*:

“ Unto the *maides* quoth Hector then, your mistress  
where is she ?

“ What, is not the now gone abroade some sister hers to  
see,

“ Or to my good sisters there hir griefe to put away,

“ And so to passe the time with them ? now *Sirs* do  
quickly say.” STEEVENS.

<sup>1</sup> — How *poor* &c.] Thus the second folio. The first nonsensically reads—*What* poor &c. STEEVENS.

No planet is of mine.<sup>2</sup>

*Re-enter Guard, with a Clown bringing a Basket.*

GUARD.

This is the man.

CLEO. Avoid, and leave him. [*Exit Guard*  
Hast thou the pretty worm of Nilus<sup>3</sup> there,  
That kills and pains not?

<sup>2</sup> — now the *fleeting moon*

*No planet is of mine.*] Alluding to the Ægyptian devotion paid to the moon under the name of Isis. WARBURTON.

I really believe that our poet was not at all acquainted with the devotion that the Ægyptians paid to this planet under the name of Isis; but that Cleopatra having said, *I have nothing of woman in me*, added, by way of amplification, that she had not even the changes of disposition peculiar to her sex, and which sometimes happen as frequently as those of the moon; or that she was not, like the sea, governed by the moon. So, in *King Richard III.*: “—I being governed by the watry moon,” &c. Why should she say on this occasion that she no longer made use of the forms of worship peculiar to her country?

*Fleeting* is inconstant. So, in William Walter’s *Guiscard and Sifmond*, 12mo. 1597:

“More variant than is the flitting lune.”

Again, in Greene’s *Metamorphosis*, 1617: “—to shew the world she was not *fleeting*.” See Vol. XIV. p. 325, n. 2.

STEEVENS.

Our author will himself furnish us with a commodious interpretation of this passage. I am now “whole as the marble, founded as the rock,” and no longer changeable and fluctuating between different purposes, like the *fleeting* and *inconstant* moon,

“That monthly changes in her circled orb.” MALONE.

<sup>3</sup> — the pretty worm of Nilus —] *Worm* is the Teutonick word for *serpent*; we have the *blind-worm* and *slow-worm* still in our language, and the Norwegians call an enormous monster, seen sometimes in the Northern ocean, the *sea-worm*.

JOHNSON.

So, in *The Dumb Knight*, 1633:

“Those coals the Roman Portia did devour,

“Are not burnt out, nor have th’ Ægyptian worms

“Yet lost their stings.”

CLOWN. Truly I have him : but I would not be the party that should desire you to touch him, for his biting is immortal ; those, that do die of it, do seldom or never recover.

CLEO. Remember'st thou any that have died on't?

CLOWN. Very many, men and women too. I heard of one of them no longer than yesterday : a very honest woman, but something given to lie ; as a woman should not do, but in the way of honesty : how she died of the biting of it, what pain she felt, — Truly, she makes a very good report o' the worm : But he that will believe all that they say, shall never be saved by half that they do :<sup>4</sup> But this is most fallible, the worm's an odd worm.

CLEO. Get thee hence ; farewell.

CLOWN. I wish you all joy of the worm.

Again, in *The Tragedy of Hoffman*, 1631 :

“ ——— I'll watch for fear

“ Of venomous *worms*.”

See Vol. XIII. p. 295, n. 3. STEEVENS.

In the Northern counties, the word *worm* is still given to the serpent species in general. I have seen a Northumberland ballad, entitled, *The laidly Worm of Spindleston Heughes*, i. e. The loathsome or foul serpent of Spindleston Craggs ; certain rocks so called, near Bamburgh Castle.

Shakspeare uses *worm* again in the same sense. See *The Second Part of King Henry VI* :

“ The mortal *worm* might make the sleep eternal.”

PERCY.

Again, in the old version of *The New Testament*, Acts xxviii. “ Now when the barbarians sawe the *worme* hang on his hand,” &c. TOLLET.

<sup>4</sup> *But he that will believe all that they say, shall never be saved by half that they do :*] Shakspeare's clowns are always jokers, and deal in fly satire. It is plain this must be read the contrary way, and *all* and *half* change places. WARBURTON.

Probably Shakspeare designed that confusion which the critick would disentangle. STEEVENS.



CLEO. Farewell. [Clown sets down the Basket.

CLOWN. You must think this, look you, that the worm will do his kind.<sup>5</sup>

CLEO. Ay, ay; farewell.

CLOWN. Look you, the worm is not to be trusted, but in the keeping of wise people; for, indeed, there is no goodness in the worm.

CLEO. Take thou no care; it shall be heeded.

CLOWN. Very good: give it nothing, I pray you, for it is not worth the feeding.

CLEO. Will it eat me?

CLOWN. You must not think I am so simple, but I know the devil himself will not eat a woman: I know, that a woman is a dish for the gods, if the devil dress her not. But, truly, these same whorison devils do the gods great harm in their women; for in every ten that they make, the devils mar five.

CLEO. Well, get thee gone; farewell.

<sup>5</sup> ——— *will do his kind.*] The serpent will act according to his nature. JOHNSON.

So, in Heywood's *If you know not Me you know Nobody*, 1633:

“ Good girls, they do their kind.”

Again, in the ancient black letter romance of *Syr Tryamour*, no date:

“ He dyd full gentlyly his kinde.”

Again, in Philemon Holland's translation of the 8th Book of Pliny's *Nat. Hist.* ch. 42: “ — Queene Semiramis loved a great horse that she had so farre forth, that she was content hee should doe his kind with her.” STEEVENS.

Again, in *The Tragicall Hystory of Romeus and Juliet*, 1562:

“ For tickle Fortune doth, in changing, but her kind.”

MALONE.

CLOWN. Yes, forsooth; I wish you joy of the worm. [Exit.

*Re-enter IRAS, with a Robe, Crown, &c.*

CLEO. Give me my robe, put on my crown; I have  
Immortal longings in me:<sup>6</sup> Now no more  
The juice of Egypt's grape shall moist this lip:<sup>7</sup>—  
Yare, yare,<sup>8</sup> good Iras; quick,—Methinks, I hear  
Antony call; I see him rouse himself  
To praise my noble act; I hear him mock  
The luck of Cæsar, which the gods give men  
To excuse their after wrath: Husband, I come:  
Now to that name my courage prove my title!  
I am fire, and air; my other elements  
I give to baser life.<sup>9</sup>—So,—have you done?

<sup>6</sup> Immortal longings *in me*:] This expression appears to have been transplanted into Addison's *Cato*:

“This *longing* after *immortality*.” STEEVENS.

<sup>7</sup> — *Now no more*

*The juice of Egypt's grape shall moist this lip*:] This verb occurs also in Chapman's version of the 22d *Iliad*:

“—the wine he finds in it,

“Scarce *moists* his palate.” STEEVENS.

<sup>8</sup> *Yare, yare*,] i. e. make haste, be nimble, be ready. So, in the old bl. romance of *Syr Eglamoure of Artoys*:

“Ryght soone he made him *yare*.”

See Vol. IV. p. 5, n. 2. STEEVENS.

A preceding passage precisely ascertains the meaning of the word:

“—to proclaim it civilly, were like

“A halter'd neck, which does the hangman thank

“For being *yare* about him.” MALONE.

<sup>9</sup> *I am fire, and air; my other elements*

*I give to baser life*.] So, in *King Henry V*: “He is pure *air* and *fire*; and the dull elements of earth and water never appear in him.” “Do not our lives (says Sir Andrew Aguecheek,) consist of the *four* elements?” MALONE.

Come then, and take the last warmth of my lips.  
Farewell, kind Charinian;—Iras, long farewell.

[*Kisses them.* IRAS *falls and dies.*

Have I the aspick in my lips? <sup>1</sup> Dost fall? <sup>2</sup>  
If thou and nature can so gently part,  
The stroke of death is as a lover's pinch,<sup>3</sup>  
Which hurts, and is desir'd. Dost thou lie still?  
If thus thou vanishest, thou tell'st the world  
It is not worth leave-taking.

CHAR. Dissolve, thick cloud, and rain; that I  
may say,  
The gods themselves do weep!

CLEO. This proves me base:  
If the first meet the curled Antony,  
He'll make demand of her;<sup>4</sup> and spend that kiss,  
Which is my heaven to have. Come, mortal  
wretch,<sup>5</sup>

[*To the Asp, which she applies to her Breast.*  
With thy sharp teeth this knot intrinicate  
Of life at once untie: poor venomous fool,

Homer, *Iliad* VII. 99, speaks as contemptuously of the grosser  
elements we spring from:

“ Ἀλλ' ὅμεις μὲν πάντες ὕδωρ καὶ γαῖα γενοισθεῖς.”

STEEVENS.

<sup>1</sup> *Have I the aspick in my lips?*] Are my lips poison'd by the  
aspick, that my kiss has destroyed thee? MALONE.

<sup>2</sup> — *Dost fall?*] Iras must be supposed to have applied an  
asp to her arm while her mistress was settling her dress, or I know  
not why she should fall so soon. STEEVENS.

<sup>3</sup> — *a lover's pinch,*] So before, p. 53:

“ That am with Phœbus' amorous pinches black.”

STEEVENS.

<sup>4</sup> *He'll make demand of her;*] He will enquire of her concern-  
ing me, and kiss her for giving him intelligence. JOHNSON.

<sup>5</sup> — *Come, mortal wretch,*] Old copies, unmetrically:

— *Come, thou mortal wretch,*— STEEVENS.

Be angry, and despatch. O, could'st thou speak!  
That I might hear thee call great Cæsar, aſs  
Unpolicied!<sup>6</sup>

CHAR. O eastern ſtar!

CLEO. Peace, peace!  
Doſt thou not ſee my baby at my breaſt,  
That ſucks the nurſe aſleep?<sup>7</sup>

CHAR. O, break! O, break!

CLEO. As ſweet as balm, as ſoft as air, as gentle,—  
O Antony!—Nay, I will take thee too:—

[*Applying another Aſp to her Arm.*  
What ſhould I ſtay— [*Falls on a Bed, and dies.*

<sup>6</sup> ——— aſs

Unpolicied!] i. e. an aſs *without more policy* than to leave the means of death within my reach, and thereby deprive his triumph of its nobleſt decoration. STEEVENS.

<sup>7</sup> *That ſucks the nurſe aſleep?*] Before the publication of this piece, *The Tragedy of Cleopatra*, by Daniel, 1594, had made its appearance; but Dryden is more indebted to it than Shakſpeare. Daniel has the following addreſs to the aſp:

“Better than death death's office thou diſchargeſt,  
“That with one gentle touch can free our breath;  
“And in a pleaſing ſleep our ſoul enlargeſt,  
“Making ourſelves not privy to our death.—  
“Therefore come thou, of wonders wonder chief,  
“That open canſt with ſuch an eaſy key  
“The door of life; come gentle, cunning thief,  
“That from ourſelves ſo ſteal'ſt ourſelves away.”

See Warton's Pope, Vol. IV. 219, v. 73.

Dryden ſays on the ſame occaſion:

“—— Welcome thou kind deceiver!  
“Thou beſt of thieves; who with an eaſy key  
“Doſt open life, and, unperceiv'd by us,  
“Even ſteal us from ourſelves: Diſcharging ſo  
“Death's dreadful office better than himſelf,  
“Touching our limbs ſo gently into ſlumber,  
“That death ſtands by, deceiv'd by his own image,  
“And thinks himſelf but ſleep.” STEEVENS.

CHAR. In this wild world?<sup>8</sup>—So, fare thee well.—

Now boast thee, death! in thy possession lies  
A last unparallel'd.—Downy windows, close;<sup>9</sup>  
And golden Phœbus never be beheld  
Of eyes again so royal! Your crown's awry;<sup>1</sup>  
I'll mend it, and then play.<sup>2</sup>

<sup>8</sup> *In this wild world?*] Thus the old copy. I suppose she means by this *wild* world, this world which by the death of Antony is become a *desert* to her. A *wild* is a desert. Our author, however, might have written *vild* (i. e. *vile* according to ancient spelling) for worthless. STEEVENS.

<sup>9</sup> — *Downy windows, close;*] So, in *Venus and Adonis*:  
“ Her two blue *windows* faintly she upheaveth.”

MALONE.

Charmian, in saying this, must be conceived to close Cleopatra's eyes; one of the first ceremonies performed toward a dead body. RITSON.

<sup>1</sup> — *Your crown's awry;*] This is well amended by the editors. The old editions had—

— *Your crown's away.* JOHNSON.

So, in Daniel's *Tragedy of Cleopatra*, 1594:

“ And senseless, in her sinking down, she *wryes*

“ The diadem which on her head she wore;

“ Which Charmian (poor weak feeble maid) *espyes*,

“ And hastes to right it as it was before;

“ For Eras now was dead.” STEEVENS.

The correction was made by Mr. Pope. The author has here as usual followed the old translation of Plutarch: “ —They found Cleopatra starke dead layed upon a bed of gold, attired and arrayed in her royal robes, and one of her two women, which was called Iras, dead at her feet; and her other woman called Charmian half dead, and trembling, trimming the diadem which Cleopatra wore upon her head.” MALONE.

<sup>2</sup> — *and then play.*] i. e. play her part in this tragick scene by destroying herself: or she may mean, that having performed her last office for her mistress, she will accept the permission given her in p. 288, to “ *play till doomsday.*” STEEVENS.



*Enter the Guard, rushing in.*

1 *GUARD.* Where is the queen?

*CHAR.* Speak softly, wake her not.

1 *GUARD.* Cæsar hath sent—

*CHAR.* Too slow a messenger.

*[Applies the Asp.*

O, come; apace, despatch: I partly feel thee.

1 *GUARD.* Approach, ho! All's not well: Cæsar's beguil'd.

2 *GUARD.* There's Dolabella sent from Cæsar;—call him.

1 *GUARD.* What work is here?—Charmian, is this well done?

*CHAR.* It is well done, and fitting for a princess Descended of so many royal kings.<sup>3</sup>

Ah, foldier!

*[Dies.*

*Enter DOLABELLA.*

*DOL.* How goes it here?

2 *GUARD.* All dead.

*DOL.* Cæsar, thy thoughts  
Touch their effects in this: Thyself art coming  
To see perform'd the dreaded act, which thou  
So fought'st to hinder.

*WITHIN.*

A way there, way for Cæsar!

<sup>3</sup> *Descended of so many royal kings.*] Almost these very words are found in Sir T. North's translation of Plutarch; and in Daniel's play on the same subject. The former book is not uncommon, and therefore it would be impertinent to crowd the page with every circumstance which Shakspeare has borrowed from the same original. STEEVENS.

*Enter CÆSAR, and Attendants.*

*DOL.* O, fir, you are too fure an augurer;  
That you did fear, is done.

*CÆS.* Braveft at the laft :  
She levell'd at our purpofes, and, being royal,  
Took her own way.—The manner of their deaths?  
I do not fee them bleed.

*DOL.* Who was laft with them ?

1 *GUARD.* A fimple countryman, that brought  
her figs;  
This was his basket.

*CÆS.* Poison'd then.

1 *GUARD.* O Cæfar,  
This Charmian lived but now; ſhe flood, and  
ſpake:  
I found her trimming up the diadem  
On her dead miſtreſs; tremblingly ſhe flood,  
And on the fudden dropp'd.

*CÆS.* O noble weakneſs!—  
If they had ſwallow'd poiſon, 'twould appear  
By external ſwelling: but ſhe looks like ſleep,  
As ſhe would catch another Antony  
In her ſtrong toil of grace.

*DOL.* Here, on her breaſt,  
There is a vent of blood, and ſomething blown :<sup>4</sup>  
The like is on her arm.

<sup>4</sup> — ſomething blown :] The fleſh is ſomewhat puff'd or ſwoln. JOHNSON.

So, in the ancient metrical romance of *Syr Berys* of Hamp-  
ton, bl. l. no date :

“ That with venim upon him throwen,

“ The knight lay then to-blown.”

1 *GUARD.* This is an aspick's trail: and these  
fig-leaves  
Have slime upon them, such as the aspick leaves  
Upon the caves of Nile.

*CÆS.* Most probable,  
That so she died; for her physician tells me,  
She hath pursu'd conclusions infinite<sup>5</sup>  
Of easy ways to die.<sup>6</sup>—Take up her bed;  
And bear her women from the monument:—  
She shall be buried by her Antony:  
No grave upon the earth shall clip<sup>7</sup> in it  
A pair so famous. High events as these  
Strike those that make them: and their story is  
No less in pity, than his glory,<sup>8</sup> which

Again, in the romance of *Syr Isebras*, bl. l. no date:

“With adders all your bestes ben slaine,

“With venyme are they *blowc*.”

Again, in Ben Jonson's *Magnetick Lady*:

“——What is *blown*, puff? I speak English.—

“Tainted an' please you, some do call it,

“She *swells* and so *swells*,” &c. STEEVENS.

<sup>5</sup> *She hath pursu'd conclusions infinite*—] To pursue conclusions, is to try experiments. So, in *Hamlet*:

“——like the famous ape,

“To try conclusions,” &c.

Again, in *Cymbeline*:

“I did amplify my judgment in

“Other conclusions.” STEEVENS.

<sup>6</sup> *Of easy ways to die.*] Such was the death brought on by the aspick's venom. Thus Lucan, Lib. IX:

“At tibi Læve miser fixus præcordia pressit

“Niliaca serpente cruor; nulloque dolore

“Testatus morsus subita caligine mortem

“Accipis, & Stygias somno descendis ad umbras.”

STEEVENS.

<sup>7</sup> ——*shall clip*—] i. e. enfold. See p. 219, n. 4. STEEVENS.

<sup>8</sup> ——*their story is*

*No less in pity, than his glory,* &c.] i. e. the narrative of such events demands not less compassion for the sufferers, than glory on the part of him who brought on their sufferings. STEEVENS.

Brought them to be lamented. Our army shall,  
 In solemn show, attend this funeral;  
 And then to Rome.—Come, Dolabella, see  
 High order in this great solemnity. [*Exeunt.*]

<sup>2</sup> This play keeps curiosity always busy, and the passions always interested. The continual hurry of the action, the variety of incidents, and the quick succession of one personage to another, call the mind forward without intermission from the first Act to the last. But the power of delighting is derived principally from the frequent changes of the scene; for, except the feminine arts, some of which are too low, which distinguish Cleopatra, no character is very strongly discriminated. Upton, who did not easily miss what he desired to find, has discovered that the language of Antony is, with great skill and learning, made pompous and superb, according to his real practice. But I think his diction not distinguishable from that of others: the most tumid speech in the play is that which Cæsar makes to Octavia.

The events, of which the principal are described according to history, are produced without any art of connection or care of disposition. JOHNSON.





KING LEAR.\*

\* KING LEAR.] The story of this tragedy had found its way into many ballads and other metrical pieces; yet Shakspeare seems to have been more indebted to *The True Chronicle History of King Leir and his Three Daughters, Gonorill, Ragan, and Cordella*, 1605, (which I have already published at the end of a collection of the quarto copies) than to all the other performances together. It appears from the books at Stationers' Hall, that some play on this subject was entered by Edward White, May 14, 1594. "A booke entituled, *The most famous Chronicle Historie of Leire King of England, and his three Daughters.*" A piece with the same title is entered again, May 8, 1605; and again Nov. 26, 1607. See the extracts from these Entries at the end of the Prefaces, &c. Vol. II. From *The Mirror of Magistrates*, 1587, Shakspeare has, however, taken the hint for the behaviour of the Steward, and the reply of Cordelia to her father concerning her future marriage. The episode of Gloster and his sons must have been borrowed from Sidney's *Arcadia*, as I have not found the least trace of it in any other work. I have referred to these pieces, wherever our author seems more immediately to have followed them, in the course of my notes on the play. For the first *King Lear*, see likewise *Six old Plays on which Shakspeare founded*, &c. published for S. Leacroft, Charing-Cross.

The reader will also find the story of *K. Lear*, in the second book and 10th canto of Spenser's *Fairy Queen*, and in the 15th chapter of the third book of Warner's *Albion's England*, 1602.

The whole of this play, however, could not have been written till after 1603. Harfnet's pamphlet to which it contains so many references, (as will appear in the notes,) was not published till that year. STEEVENS.

Camden, in his *Remains*, (p. 306. ed. 1674,) tells a similar story to this of *Leir* or *Lear*, of Ina king of the West Saxons; which, if the thing ever happened, probably was the real origin of the fable. See under the head of *Wife Speeches*. PERCY.

The story told by Camden in his *Remaines*, 4to. 1605, is this:

"Ina, king of West Saxons, had three daughters, of whom upon a time he demanded whether they did love him, and so would do during their lives, above all others: the two elder sware deeply they would; the youngest, but the wisest, told her father flatly, without flattery, that albeit she did love, honour, and reverence him, and so would whilst she lived, as much as nature and daughterly dutie at the uttermost could expect, yet she did think that one day it would come to passe that she should affect another more fervently, meaning her husband, when she were married; who being made one flesh with her, as God by commandement had told, and nature had taught her, she was to cleave fast to, forsaking father and mother, kisse and kinne.

[Anonymous.] One referreth this to the daughters of King Leir."

It is, I think, more probable that Shakspeare had this passage in his thoughts, when he wrote Cordelia's reply concerning her future marriage, than *The Mirrour for Magistrates*, as Camden's book was published recently before he appears to have composed this play, and that portion of it which is entitled *Wife Speeches*, where the foregoing passage is found, furnished him with a hint in *Coriolanus*.

The story of King Leir and his three daughters was originally told by Geoffrey of Monmouth, from whom Holinshed transcribed it; and in his Chronicle Shakspeare had certainly read it, as it occurs not far from that of *Cymbeline*; though the old play on the same subject probably *first* suggested to him the idea of making it the ground-work of a tragedy.

Geoffrey of Monmouth says, that Leir, who was the eldest son of Bladud, "nobly governed his country for sixty years." According to that historian, he died about 800 years before the birth of Christ.

The name of Leir's youngest daughter, which in Geoffrey's history, in Holinshed, *The Mirrour for Magistrates*, and the old anonymous play, is *Cordeilla*, *Cordila*, or *Cordella*, Shakspeare found softened into *Cordelia* by Spenser in his Second Book, Canto X. The names of Edgar and Edmund were probably suggested by Holinshed. See his *Chronicle*, Vol. I. p. 122: "Edgar, the son of Edmund, brother of Athelstane," &c.

This tragedy, I believe, was written in 1605. See *An Attempt to ascertain the Order of Shakspeare's Plays*, Vol. II.

As the episode of Gloucester and his sons is undoubtedly formed on the story of the blind king of Paphlagonia in Sidney's *Arcadia*, I shall subjoin it, at the end of the play. MALONE.

## PERSONS REPRESENTED.

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Lear, *King of Britain.*

*King of France.*

*Duke of Burgundy.*

*Duke of Cornwall.*

*Duke of Albany.*

*Earl of Kent.*

*Earl of Gloster.*

Edgar, *Son to Gloster.*

Edmund, *Bastard Son to Gloster.*

Curan, *a Courtier.*

Old Man, *Tenant to Gloster.*

*Physician.*

*Fool.*

Oswald, *Steward to Goneril.*

*An Officer, employed by Edmund.*

*Gentleman, attendant on Cordelia.*

*A Herald.*

*Servants to Cornwall.*

Goneril,  
Regan, } *Daughters to Lear.*  
Cordelia,

*Knights attending on the King, Officers, Messengers,  
Soldiers, and Attendants.*

SCENE, Britain.

# KING LEAR.

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## ACT I. SCENE I.

*A Room of State in King Lear's Palace.*

*Enter KENT, GLOSTER, and EDMUND.*

**KENT.** I thought, the king had more affected the duke of Albany, than Cornwall.

**GLO.** It did always seem so to us: but now, in the division of the kingdom,<sup>1</sup> it appears not which of the dukes he values most; for equalities<sup>2</sup> are so weighed, that curiosity in neither<sup>3</sup> can make choice of either's moiety.<sup>4</sup>

<sup>1</sup> ——— *in the division of the kingdom,*] There is something of obscurity or inaccuracy in this preparatory scene. The king has already divided his kingdom, and yet when he enters he examines his daughters, to discover in what proportions he should divide it. Perhaps Kent and Gloster only were privy to his design, which he still kept in his own hands, to be changed or performed as subsequent reasons should determine him. JOHNSON.

<sup>2</sup> ——— *equalities* —] So, the first quartos; the folio reads—*qualities*. JOHNSON.

Either may serve; but of the former I find an instance in the *Flower of Friendship*, 1568: "After this match made, and *equalities* considered," &c. STEEVENS.

<sup>3</sup> ——— *that curiosity in neither* —] *Curiosity*, for exactest scrutiny. The sense of the whole sentence is, The qualities and properties of the several divisions are so weighed and balanced against one another, that the exactest scrutiny could not determine in preferring one share to the other. WARBURTON.



KENT. Is not this your son, my lord?

GLO. His breeding, sir, hath been at my charge: I have so often blushed to acknowledge him, that now I am brazed to it.

KENT. I cannot conceive you.

GLO. Sir, this young fellow's mother could: whereupon she grew round-womb'd; and had, indeed, sir, a son for her cradle, ere she had a husband for her bed. Do you smell a fault?

KENT. I cannot with the fault undone, the issue of it being so proper.<sup>5</sup>

GLO. But I have, sir, a son by order of law, some year elder than this,<sup>6</sup> who yet is no dearer in my

*Curiosity* is scrupulousness, or captiousness. So, in *The Taming of the Shrew*, Act IV. sc. iv:

"For curious I cannot be with you." STEEVENS.

See *Timon of Athens*, Act IV. sc. iii; and the present tragedy, p. 333, n. 1, MALONE.

<sup>4</sup> ——— of either's moiety.] The strict sense of the word *moiety* is *half*, one of two equal parts; but Shakspeare commonly uses it for any part or division:

"Methinks my moiety north from Burton here,

"In quantity equals not one of yours:"

and here the *division* was into three parts. STEEVENS.

Heywood likewise uses the word *moiety* as synonymous to any part or portion. "I would unwillingly part with the greatest moiety of my own means and fortunes." *History of Women*, 1624. See Vol. XI. p. 322, n. 1. MALONE.

<sup>5</sup> ——— being so proper.] i. e. handsome. See Vol. VII. p. 248, n. 1. MALONE.

<sup>6</sup> ——— some year elder than this,] *Some year*, is an expression used when we speak indefinitely. STEEVENS.

I do not agree with Mr. Steevens that *some year* is an expression used when we speak indefinitely. I believe it means *about a year*; and accordingly Edmund says, in the 333d page—

"For that I am some twelve or fourteen moonshines

"Lag of a brother." M. MASON.

account: though this knave came somewhat fau-  
cily into the world before he was sent for, yet was  
his mother fair; there was good sport at his mak-  
ing, and the whoreson must be acknowledged.—  
Do you know this noble gentleman, Edmund?

EDM. No, my lord.

GLO. My lord of Kent: remember him hereafter  
as my honourable friend.

EDM. My services to your lordship.

KENT. I must love you, and sue to know you  
better.

EDM. Sir, I shall study deserving.

GLO. He hath been out nine years, and away he  
shall again:—The king is coming.

[*Trumpets sound within.*]

*Enter LEAR, CORNWALL, ALBANY, GONERIL,  
REGAN, CORDELIA, and Attendants.*

LEAR. Attend the lords of France and Burgundy,  
Gloster.

GLO. I shall, my liege.

[*Exeunt GLOSTER and EDMUND.*]

LEAR. Mean-time we shall express our darker  
purpose.<sup>7</sup>

<sup>7</sup> ——— *express our darker purpose.*] *Darker, for more secret; not for indirect, oblique.* WARBURTON.

This word may admit a further explication. *We shall express our darker purpose:* that is, we have already made known in some measure our desire of parting the kingdom; we will now discover what has not been told before, the reasons by which we shall regulate the partition. This interpretation will justify or palliate the exordial dialogue. JOHNSON.

Give me the map there.<sup>8</sup>—Know, that we have divided,  
 In three, our kingdom : and 'tis our fast intent<sup>9</sup>  
 To shake all cares and business from our age ;<sup>1</sup>  
 Conferring them on younger strengths,<sup>2</sup> while we<sup>3</sup>  
 Unburden'd crawl toward death.—Our son of  
 Cornwall,  
 And you, our no less loving son of Albany,  
 We have this hour a constant will<sup>4</sup> to publish  
 Our daughters' several dowers, that future strife  
 May be prevented now. The princes, France and  
 Burgundy,  
 Great rivals in our youngest daughter's love,  
 Long in our court have made their amorous sojourn,  
 And here are to be answer'd.—Tell me, my daughters,  
 ters,

<sup>8</sup> Give me *the map there.*] So the folio. The quartos, leaving the verse defective, read—*The map there.* STEEVENS.

<sup>9</sup> — and 'tis our fast intent—] *Fast* is the reading of the first folio, and, I think, the true reading. JOHNSON.

Our *fast intent* is our determined resolution. The quartos have—our *first intent*. MALONE.

<sup>1</sup> — from our age ;] The quartos read—of our *state*.

STEEVENS.

<sup>2</sup> Conferring them on younger strengths,] is the reading of the folio ; the quartos read, *Confirming* them on younger years.

STEEVENS.

<sup>3</sup> — while we &c.] From *while we*, down to *prevented now*, is omitted in the quartos. STEEVENS.

<sup>4</sup> — constant will—] Seems a confirmation of *fast intent*.

JOHNSON.

*Constant* is firm, determined. *Constant will* is the *certa voluntas* of Virgil. The same epithet is used with the same meaning in *The Merchant of Venice* :

“ ———— else nothing in the world

“ Could turn so much the constitution

“ Of any constant man.” STEEVENS.

(Since now<sup>5</sup> we will deuest us, both of rule,  
Interest of territory, cares of state,)   
Which of you, shall we say, doth love us most ?  
That we our largest bounty may extend  
Where merit doth most challenge it.<sup>5</sup>—Gonril,  
Our eldest-born, speak first.

GON.

Sir, I

Do love you more than words can wield the matter,  
Dearer than eye-sight, space and liberty;  
Beyond what can be valued, rich or rare;  
No less than life,<sup>7</sup> with grace, health, beauty, ho-  
nour :

<sup>5</sup> *Since now &c.*] These two lines are omitted in the quartos. STEEVENS.

<sup>6</sup> *Where merit doth most challenge it.*] The folio reads :

*Where nature doth with merit challenge :*

i. e. where the claim of *merit* is superadded to that of *nature* ;  
or where a superior degree of *natural filial affection* is joined  
to the claim of other *merits*. STEEVENS.

<sup>7</sup> Gon. Sir, I

*Do love you more than words can wield the matter,—*

No less than life,] So, in Holinshed : “ —he first asked Gonorilla the eldest, how well she loved him ; who calling hir gods to record, protested that *she loved him more than her own life*, which by right and reason should be most deere unto hir. With which answer the father being well pleased, turned to the second, and demanded of hir how well she loved him ; who answered (confirming hir saieings with great othes,) that she loved him more than toong could expresse, and farre above all other creatures of the world.

“Then called he his youngest daughter Cordeilla before him, and asked hir, what account she made of him ; unto whom she made this answer as followeth : Knowing the great love and fatherlie zeale that you have alwaies born towards me, (for the which I maie not answere you otherwise than I thinke and as my conscience leadeth me,) I protest unto you that I have loved you ever, and will continuallie (while I live) love you as my natural father. And if you would more understand of the love I bear you, ascertain yourself, that so much as you have, so much you are worth, and so much I love you, and no more.” MALONE.

As much as child e'er lov'd, or father found.  
A love that makes breath poor, and speech unable;  
Beyond all manner of so much<sup>8</sup> I love you.

COR. What shall Cordelia do?<sup>9</sup> Love, and be  
silent. [*Aside.*

LEAR. Of all these bounds, even from this line  
to this,

With shadowy forests and with champains rich'd,  
With plenteous rivers<sup>1</sup> and wide-skirted meads,  
We make thee lady: To thine and Albany's issue  
Be this perpetual.—What says our second daughter,  
Our dearest Regan, wife to Cornwall? Speak.<sup>2</sup>

REG. I am made<sup>3</sup> of that self metal as my sister,  
And prize me<sup>4</sup> at her worth. In my true heart

<sup>8</sup> *Beyond all manner of so much—*] Beyond all assignable quantity. I love you beyond limits, and cannot say it is *so much*, for how much soever I should name, it would be yet more.

JOHNSON.

Thus Rowe, in his *Fair Penitent*, sc. i:

“——I can only

“Swear you reign here, *but never tell how much.*”

STEEVENS.

<sup>9</sup> —— *do?*] So the quarto; the folio has *speak*. JOHNSON.

<sup>1</sup> —— *and with champains rich'd,*

*With plenteous rivers—*] These words are omitted in the quartos. To *rich* is an obsolete verb. It is used by Thomas Drant, in his translation of Horace's *Epistles*, 1567:

“To *ritch* his country, let his words lyke flowing water fall.” STEEVENS.

*Rich'd* is used for *enriched*, as *'tice* for *entice*, *'late* for *abate*, *strain* for *constrain*, &c. M. MASON.

<sup>2</sup> —— *Speak.*] Thus the quartos. This word is not in the folio. MALONE.

<sup>3</sup> *I am made* &c.] Thus the folio. The quarto reads, *Sir, I am made of the self same metal that my sister is.* STEEVENS.

<sup>4</sup> *And prize me at her worth.* &c.] I believe this passage should rather be pointed thus:

*And prize me at her worth, in my true heart  
I find, she names &c.*



I find, the names my very deed of love;  
 Only she comes too short,—that I profess<sup>5</sup>  
 Myself an enemy to all other joys,  
 Which the most precious square of sense possesses;<sup>6</sup>  
 And find, I am alone felicitate  
 In your dear highness' love,

*COR.* Then poor Cordelia! [*Aside.*  
 And yet not so; since, I am sure, my love's

That is, *And so may you prize me at her worth, as in my true heart I find, that she names* &c. TYRWHITT.

I believe we should read:

*And prize you at her worth.*

That is, set the same high value upon you that she does.

M. MASON.

*Prize me at her worth*, perhaps means, *I think myself as worthy of your favour as she is.* HENLEY.

<sup>5</sup> *Only she comes too short,—that I profess* &c.] That seems to stand without relation, but is referred to *find*, the first conjunction being inaccurately suppressed. I find *that* she names my deed, I *find* that I profess, &c. JOHNSON.

The true meaning is this:—"My sister has equally expressed my sentiments, only she comes short of me in this, that I profess myself an enemy to all joys but you."—*That I profess*, means, *in that I profess.* M. MASON.

*In that*, i. e. *inasmuch as*, I profess myself, &c. Thus the folio. The quartos read:

"Only she came short, that I profess," &c. MALONE.

<sup>6</sup> *Which the most precious square of sense possesses;*] Perhaps *square* means only *compass, comprehension.* JOHNSON.

So, in a *Parænesis to the Prince*, by Lord Sterline, 1604:

"The *square* of reason, and the mind's clear eye."

Golding, in his version of the 6th Book of Ovid's *Metamorphosis*, translates—

"——quotiesque rogabat

"*Ex justo*——"

"As oft as he demanded *out of square.*"

i. e. what was unreasonable. STEEVENS.

I believe that Shakspeare uses *square* for the full complement of all the senses. EDWARDS.

More richer than my tongue.<sup>7</sup>

LEAR. To thee, and thine, hereditary ever,  
Remain this ample third of our fair kingdom;  
No less in space, validity,<sup>8</sup> and pleasure,  
Than that confirm'd<sup>9</sup> on Goneril.—Now, our joy,<sup>1</sup>  
Although the last, not least;<sup>2</sup> to whose young love  
The vines of France, and milk of Burgundy,

<sup>7</sup> *More richer than my tongue.*] The quartos thus: the folio—  
more ponderous. STEEVENS.

We should read—*their tongue*, meaning her sisters.

WARBURTON.

I think the present reading right. JOHNSON.

<sup>8</sup> *No less in space, validity,*] *Validity*, for worth, value; not  
for integrity, or good title. WARBURTON.

So, in *The Devil's Charter*, 1607: "The countenance of your  
friend is of less value than his counsel, yet both of very small  
*validity*." STEEVENS.

<sup>9</sup> ——— *confirm'd*—] The folio reads, *conferr'd*. STEEVENS.

Why was not this reading adhered to? It is equally good  
sense and better English. We confer *on* a person, but we con-  
firm *to* him. M. MASON.

<sup>1</sup> ——— *Now, our joy, &c.*] Here the true reading is picked  
out of two copies. Butter's quarto reads:

" ——— *But now our joy,*

" *Although the last, not least in our dear love,*

" *What can you say to win a third,*" &c.

The folio:

" ——— *Now our joy,*

" *Although our last, and least; to whose young love*

" *The vines of France, and milk of Burgundy,*

" *Strive to be int'res'd. What can you say,*" &c.

JOHNSON.

<sup>2</sup> *Although the last, not least; &c.*] So, in the old anony-  
mous play, *King Leir* speaking to Mumford:

" ——— *to thee last of all;*

" *Not greeted last, 'cause thy desert was small.*"

STEEVENS.

Again, in *The Spanish Tragedy*, written before 1593:

" *The third and last, not least, in our account.*"

MALONE.

Strive to be intereſs'd; <sup>3</sup> what can you ſay, to draw <sup>4</sup>  
A third more opulent than your ſiſters? Speak.

COR. Nothing, my lord.

LEAR. Nothing?

COR. Nothing.<sup>5</sup>

LEAR. Nothing can come of nothing: ſpeak  
again.

COR. Unhappy that I am, I cannot heave  
My heart into my mouth: I love your majeſty  
According to my bond; nor more, nor leſs.

LEAR. How, how, Cordelia? <sup>6</sup> mend your ſpeech  
a little,  
Leſt it may mar your fortunes.

COR. Good my lord,  
You have begot me, bred me, lov'd me: I  
Return thoſe duties back as are right fit,  
Obey you, love you, and moſt honour you.  
Why have my ſiſters huſbands, if they ſay,

<sup>3</sup> *Strive to be intereſs'd*;] So, in the Preface to Drayton's *Polyolbion*: "—there is ſcarce any of the nobilitie, or gentry  
of this land, but he is ſome way or other by his blood *interreſſed*  
therein."

Again, in Ben Jonſon's *Sejanus*:

"Our ſacred laws and juſt authority

"Are *interreſs'd* therein."

To *interreſt* and to *interreſſe*, are not, perhaps, different ſpel-  
lings of the ſame verb, but are two diſtinct words though of the  
ſame import; the one being derived from the Latin, the other  
from the French *interreſſer*. STEEVENS.

<sup>4</sup> ——— to draw —] The quarto reads—what can you ſay, to  
win. STEEVENS.

<sup>5</sup> Lear. *Nothing*?

COR. *Nothing*.] Theſe two ſpeeches are wanting in the  
quartos. STEEVENS.

<sup>6</sup> How, how, *Cordelia*?] Thus the folio. The quartos read  
—Go to, go to. STEEVENS.

They love you, all? Haply, when I shall wed,<sup>7</sup>  
That lord, whose hand must take my plight, shall  
carry

Half my love with him, half my care, and duty:  
Sure, I shall never marry like my sisters,  
To love my father all.<sup>8</sup>

LEAR. But goes this with thy heart?<sup>9</sup>

COR. Ay, good my lord.

LEAR. So young, and so untender?<sup>1</sup>

COR. So young, my lord, and true,

<sup>7</sup> — *Haply, when I shall wed, &c*] So, in the *Mirroure for Magistrates*, 1587, Cordila says:

“ — Nature so doth bind and me compeil

“ To love you as I ought, my father, well;

“ Yet shortly I may chance, if fortune will,

“ To find in heart to bear another more good will:

“ Thus much I said of nuptial loves that meant.”

STEEVENS.

See also the quotation from Camden's *Remaines*, near the end of the first note on this play. [p. 303.] MALONE.

<sup>8</sup> *To love my father all.*] These words are restored from the first edition, without which the sense was not complete. POPE.

<sup>9</sup> *But goes this with thy heart?*] Thus the quartos, and thus I have no doubt Shakspeare wrote, this kind of inversion occurring often in his plays, and in the contemporary writers. So, in *King Henry VIII*:

“ — and make your house our Tower.”

Again, in *The Merchant of Venice*:

“ — That many may be meant

“ By the fool multitude.”

See Vol. VII. p. 297, n. 7.

The editor of the folio, not understanding this kind of phraseology, substituted the more common form—But goes *thy heart with this?* as in the next line he reads, Ay, *my good lord*, instead of—Ay, *good my lord*, the reading of the quartos, and the constant language of Shakspeare. MALONE.

<sup>1</sup> *So young, and so untender?*] So, in Shakspeare's *Venus and Adonis*:

“ Ah me, quoth Venus, young, and so unkind?”

MALONE.

LEAR. Let it be so,—Thy truth then be thy dower :

For, by the sacred radiance of the sun ;  
The mysteries of Hecate,<sup>2</sup> and the night ;  
By all the operations of the orbs,  
From whom we do exist, and cease to be ;  
Here I disclaim all my paternal care,  
Propinquity and property of blood,  
And as a stranger to my heart and me  
Hold thee, from this,<sup>3</sup> for ever. The barbarous  
Scythian,  
Or he that makes his generation<sup>4</sup> messes  
To gorge his appetite, shall to my bosom  
Be as well neighbour'd, pitied, and reliev'd,  
As thou my sometime daughter.

KENT.

Good my liege,—

LEAR. Peace, Kent !

Come not between the dragon and his wrath :  
I lov'd her most,<sup>5</sup> and thought to set my rest  
On her kind nursery.—Hence, and avoid my  
fight !— [To CORDELIA.<sup>6</sup>

<sup>2</sup> *The mysteries of Hecate,*] The quartos have *mistress*, the folio—*miserics*. The emendation was made by the editor of the second folio, who likewise substituted *operations* in the next line for *operation*, the reading of the original copies. MALONE.

<sup>3</sup> *Hold thee, from this,*] i. e. from this time. STEEVENS.

<sup>4</sup> ——— *generation*—] i. e. his children. MALONE.

<sup>5</sup> *I lov'd her most,*] So, Holinshed : “ —which daughters he greatly loved, but especially Cordeilla, the youngest, farre above the two elder.” MALONE.

<sup>6</sup> [To Cordelia.] As Mr. Heath supposes, to Kent. For in the next words Lear sends for France and Burgundy to offer Cordelia without a dowry. STEEVENS.

Mr. M. Mason observes, that Kent did not yet deserve such treatment from the King, as the only words he had uttered were “ Good my liege.” REED.



So be my grave my peace, as here I give  
Her father's heart from her!—Call France;—Who  
sirs?

Call Burgundy.—Cornwall, and Albany,  
With my two daughters' dowers digest this third:  
Let pride, which she calls plainness, marry her.  
I do invest you jointly with my power,  
Pre-eminence, and all the large effects  
That troop with majesty.—Ourself, by monthly  
course,

With reservation of an hundred knights,  
By you to be sustain'd, shall our abode  
Make with you by due turns. Only we still retain<sup>7</sup>  
The name, and all the additions to a king;<sup>8</sup>  
The sway,  
Revenue, execution of the rest,<sup>9</sup>  
Beloved sons, be yours: which to confirm,  
This coronet part between you. [*Giving the Crown.*]

*KENT.* Royal Lear,  
Whom I have ever honour'd as my king,  
Lov'd as my father, as my master follow'd,

Surely such quick transitions or inconsistencies, which ever they are called, are perfectly suited to Lear's character. I have no doubt that the direction now given is right. Kent has hitherto said nothing that could extort even from the cholerick king so harsh a sentence, having only interposed in the mildest manner. Afterwards indeed, when he remonstrates with more freedom, and calls Lear a madman, the king exclaims—"Out of my sight!" MALONE.

<sup>7</sup> ——— Only we still retain—] Thus the quarto. Folio: we shall retain. MALONE.

<sup>8</sup> ——— all the additions to a king;] All the titles belonging to a king. See Vol. XV. p. 328, ll. 6. MALONE.

<sup>9</sup> ——— execution of the rest,] The execution of the rest is. I suppose, all the other business. JOHNSON

As my great patron thought on in my prayers,<sup>1</sup>—

LEAR. The bow is bent and drawn, make from the shaft.

KENT. Let it fall rather, though the fork invade The region of my heart : be Kent unmannerly, When Lear is mad. What would'st thou do, old man ?

Think'st thou, that duty shall have dread to speak,<sup>2</sup> When power to flattery bows ? To plainness honour's bound,

<sup>1</sup> *As my great patron thought on in my prayers,*] An allusion to the custom of clergymen praying for their patrons, in what is commonly called the bidding prayer. HENLEY.

See also note to the epilogue to *King Henry IV.* Part II. Vol. XII. p. 263, n. 1. REED.

<sup>2</sup> *Think'st thou, that duty shall have dread to speak, &c.*] I have given this passage according to the old folio, from which the modern editions have silently departed, for the sake of better numbers, with a degree of insincerity, which, if not sometimes detected and censured, must impair the credit of ancient books. One of the editors, and perhaps only one, knew how much mischief may be done by such clandestine alterations. The quarto agrees with the folio, except that for *reserve thy state*, it gives, *reverse thy doom*, and has *stoops*, instead of *falls to folly*. The meaning of *answer my life my judgment*, is, *Let my life be answerable for my judgment*, or, *I will stake my life on my opinion*. The reading which, without any right, has possessed all the modern copies, is this :

—— to plainness honour

*Is bound, when majesty to folly falls.*

*Reserve thy state ; with better judgment check*

*This hideous rashness ; with my life I answer,*

*Thy youngest daughter &c.*

I am inclined to think that *reverse thy doom* was Shakspeare's first reading, as more apposite to the present occasion, and that he changed it afterwards to *reserve thy state*, which conduces more to the progress of the action. JOHNSON,

I have followed the quartos. *Reserve* was formerly used for *preserve*. So, in our poet's 52d Sonnet :

“ *Reserve them for my love, not for their rhymes.*”

MALONE.

When majesty stoops to folly. Reverse thy doom;  
And, in thy best consideration, check  
This hideous rashness: answer my life my judgment,  
Thy youngest daughter does not love thee least;  
Nor are those empty-hearted, whose low sound  
Reverbs<sup>3</sup> no hollowness.

LEAR. Kent, on thy life, no more.

KENT. My life I never held but as a pawn  
To wage against thine enemies;<sup>4</sup> nor fear to lose it,  
Thy safety being the motive.

LEAR. Out of my sight!

KENT. See better, Lear; and let me still remain  
The true blank of thine eye.<sup>5</sup>

<sup>3</sup> *Reverbs*—] This is, perhaps, a word of the poet's own making, meaning the same as *reverberates*. STEEVENS.

<sup>4</sup> ——— a pawn

To wage against *thine enemies*;] i. e. I never regarded my life, as my own, but merely as a thing of which I had the possession, not the property; and which was entrusted to me as a pawn or pledge, to be employed in *waging* war against your enemies.

To *wage against* is an expression used in a Letter from Guil. Webbe to Robt. Wilmot, prefixed to *Tancred and Gismund*, 1592: "—you shall not be able to *wage against* me in the charges growing upon this action." STEEVENS.

*My life &c.*] That is, I never considered my life as of more value than that of the commonest of your subjects. A *pawn*, in chess, is a *common man*, in contradistinction to the *knight*; and Shakspeare has several allusions to this game, particularly in *King John*:

"Who painfully with much expedient march,

"Have brought a *counter-check* before your gates."

Again, in *King Henry V*:

"Therefore take heed how you *impawn* our person."

HENLEY.

<sup>5</sup> *The true blank of thine eye.*] The *blank* is the *white* or exact mark at which the arrow is shot. See better, says Kent, and keep me always in your view. JOHNSON.

See Vol. IX. p. 195, n. 7. MALONE

LEAR. Now, by Apollo,<sup>6</sup>—

KENT. Now, by Apollo, king,  
Thou swear'st thy gods in vain.

LEAR. O, vassal! miscreant!  
[*Laying his Hand on his Sword.*]

ALB. CORN. Dear sir, forbear.<sup>7</sup>

KENT. Do;  
Kill thy physician, and the fee bestow  
Upon the foul disease. Revoke thy gift;<sup>8</sup>  
Or, whilst I can vent clamour from my throat,  
I'll tell thee, thou dost evil.

LEAR. Hear me, recreant!  
On thine allegiance hear me!—  
Since thou hast sought to make us break our vow,  
(Which we durst never yet,) and, with strain'd  
pride,<sup>9</sup>  
To come betwixt our sentence and our power;<sup>1</sup>  
(Which nor our nature nor our place can bear,)

<sup>6</sup> — by Apollo,—] Bladud, Lear's father, according to Geoffrey of Monmouth, attempting to fly, fell on *the temple of Apollo*, and was killed. This circumstance our author must have noticed, both in Holinshed's *Chronicle* and *The Mirrour for Magistrates*. MALONE.

Are we to understand, from this circumstance, that the *son* swears by *Apollo*, because the *father* broke his neck on the temple of that deity? STEEVENS.

<sup>7</sup> *Dear sir, forbear.*] This speech is omitted in the quartos.

STEEVENS.

<sup>8</sup> — *thy gift* ;] The quartos read—*thy doom*. STEEVENS.

<sup>9</sup> — *strain'd pride*,] The oldest copy reads—*strained pride*; that is, *pride exorbitant*; pride passing due bounds. JOHNSON.

<sup>1</sup> *To come betwixt our sentence and our power* ;] *Power*, for execution of the sentence. WARBURTON.

Rather, as Mr. Edwards observes, *our power to execute that sentence*. STEEVENS.

Our potency make good,<sup>2</sup> take thy reward.  
 Five days we do allot thee, for provision  
 To shield thee from diseases of the world;<sup>3</sup>

<sup>2</sup> *Which nor our nature nor our place can bear,)*

*Our potency made good,]* As thou hast come with unreasonable pride between the sentence which I had passed, and the power by which I shall execute it, take thy reward in another sentence which shall make good, shall establish, shall maintain, that power.

Mr. Davies thinks, that *our potency made good*, relates only to *our place*. Which our nature cannot bear, nor our *place*, without departure from the *potency* of that place. This is easy and clear.—Lear, who is characterized as hot, heady, and violent, is, with very just observation of life, made to entangle himself with vows, upon any sudden provocation to vow revenge, and then to plead the obligation of a vow in defence of implacability. JOHNSON.

In my opinion, *made*, the reading of all the editions, but one of the quartos, (which reads *make good*,) is right. Lear had just delegated his power to Albany and Cornwall, contenting himself with only the name and all the additions of a king. He could therefore have *no power* to inflict on Kent the punishment which he thought he deserved. *Our potency made good* seems to me only this: *They to whom I have yielded my power and authority, yielding me the ability to dispense it in this instance, take thy reward.* STEEVENS.

The meaning, I think, is,—As a proof that I am not a mere threatner, that I have power as well as will to punish, take the due reward of thy demerits; hear thy sentence. The words *our potency made good* are in the absolute case.

In *Othello* we have again nearly the same language:

“My spirit and my place have in them power

“To make this bitter to thee.” MALONE.

<sup>3</sup> *To shield thee from diseases of the world;]* Thus the quartos. The folio has *disasters*. The alteration, I believe, was made by the editor, in consequence of his not knowing the meaning of the original word. *Diseases*, in old language, meant the slighter inconveniencies, troubles, or distresses of the world. So, in *King Henry VI.* P. I. Vol. XIII. p. 79, n. 7:

“And in that case I'll tell thee my *disease*.”



And, on the sixth, to turn thy hated back  
 Upon our kingdom: if, on the tenth day following,  
 Thy banish'd trunk be found in our dominions,  
 The moment is thy death: Away! By Jupiter,<sup>4</sup>  
 This shall not be revok'd.

KENT. Fare thee well, king: since thus thou wilt  
 appear,  
 Freedom lives hence,<sup>5</sup> and banishment is here.—  
 The gods to their dear shelter<sup>6</sup> take thee, maid,  
 [To CORDELIA.  
 That justly think'st, and hast most rightly said!<sup>7</sup>—  
 And your large speeches may your deeds approve,  
 [To REGAN and GONERIL.  
 That good effects may spring from words of love.—

Again, in *A Woman kill'd with Kindness*, by T. Heywood,  
 1617:

"Fie, fie, that for my private businessse  
 "I should *disease* a friend, and be a trouble  
 "To the whole house."

The provision that Kent could make in five days, might in  
 some measure guard him against the *diseases* of the world, but  
 could not shield him from its *disasters*. MALONE.

Which word be retained is, in my opinion, quite immaterial.  
 Such recollection as an interval of five days will afford to a con-  
 siderate person, may surely enable him in some degree to provide  
 against the *disasters*, (i. e. the calamities,) of the world.

STEEVENS.

<sup>4</sup> — By Jupiter,] Shakspeare makes his Lear too much a  
 mythologist: he had Hecate and Apollo before. JOHNSON.

<sup>5</sup> Freedom lives hence,] So the folio: the quartos concur in  
 reading—*Friendship* lives hence. STEEVENS.

<sup>6</sup> — dear shelter —] The quartos read—*protection*.

STEEVENS.

<sup>7</sup> That justly think'st, and hast most rightly said!] Thus the  
 folio. The quartos read:

That *rightly* thinks, and hast most *justly* said. MALONE.

Thus Kent, O princes, bids you all adieu ;  
He'll shape his old course<sup>8</sup> in a country new.

[*Exit.*

*Re-enter GLOSTER ; with FRANCE, BURGUNDY,  
and Attendants.*

GLO. Here's France and Burgundy, my noble lord.

LEAR. My lord of Burgundy,  
We first address towards you, who with this king  
Hath rivall'd for our daughter ; What, in the least,  
Will you require in present dower with her,  
Or cease your quest of love ?<sup>9</sup>

BUR. Most royal majesty,  
I crave no more than hath your highness offer'd,  
Nor will you tender less.

LEAR. Right noble Burgundy,  
When she was dear to us, we did hold her so ;<sup>1</sup>  
But now her price is fall'n : Sir, there she stands ;  
If aught within that little, seeming<sup>2</sup> substance,

<sup>8</sup> *He'll shape his old course—*] He will follow his old maxims ; he will continue to act upon the same principles.

JOHNSON.

————— adieu ;

*He'll shape his old course in a country new.*] There is an odd coincidence between this passage, and another in *The Battell of Alcazar* &c. 1594 :

“ ————— adue ;

“ For here Tom Stukley *shapes his course anue.*”

STEEVENS.

<sup>9</sup> ——— quest of love ?] *Quest of love is amorous expedition.* The term originated from Romance. A quest was the expedition in which a knight was engaged. This phrase is often to be met with in *The Faëry Queen.* STEEVENS.

<sup>1</sup> ——— *we did hold her so ;*] We esteemed her worthy of that dowry, which, as you say, we promised to give her. MALONE.

<sup>2</sup> ——— *seeming—*] *is beautiful.* JOHNSON.

Or all of it, with our displeasure piec'd,  
And nothing more, may fitly like your grace,  
She's there, and she is yours.

BUR.

I know no answer.

LEAR. Sir,

Will you, with those infirmities she owes,<sup>3</sup>  
Unfriended, new-adopted to our hate,  
Dower'd with our curse, and stranger'd with our  
oath,  
Take her, or leave her?

BUR.

Pardon me, royal sir;

Election makes not up on such conditions.<sup>4</sup>

*Seeming* rather means *specious*. So, in *The Merry Wives of Windsor*: "—pluck the borrowed veil of modesty from the so *seeming* mistress Page."

Again, in *Measure for Measure*:

"—hence shall we see,

"If power change purpose, what our *seemers* be."

STEEVENS.

<sup>3</sup> —owes,] i. e. is possessed of. So, in *A Midsummer-Night's Dream*:

"All the power this charm doth *owe*." STEEVENS.

<sup>4</sup> *Election makes not up on such conditions.*] To *make up* signifies to complete, to conclude; as, *they made up the bargain*; but in this sense it has, I think, always the subject noun after it. To *make up*, in familiar language, is neutrally, *to come forward, to make advances*, which, I think, is meant here.

JOHNSON.

I should read the line thus:—

Election makes not, *upon* such conditions. M. MASON.

*Election makes not up*, I conceive, means, *Election comes not to a decision*; in the same sense as when we say, "I have *made up* my mind on that subject."

In *Cymbeline* this phrase is used, as here, for *finished, completed*:

"—Being scarce *made up*,

"I mean, to man,"—&c.

Again, in *Timon of Athens*:

"—remain assur'd,

"That he's a *made up* villain."

LEAR. Then leave her, fir; for, by the power  
 that made me,  
 I tell you all her wealth.—For you, great king,  
 [To FRANCE.  
 I would not from your love make such a stray,  
 To match you where I hate; therefore beseech you  
 To avert your liking a more worthier way,  
 Than on a wretch whom nature is ashamed  
 Almost to acknowledge hers.

FRANCE. This is most strange!  
 That she, that even but now was your best object,  
 The argument of your praise, balm of your age,  
 Most best, most dearest,<sup>5</sup> should in this trice of time  
 Commit a thing so monstrous, to dismantle  
 So many folds of favour! Sure, her offence  
 Must be of such unnatural degree,  
 That monsters it,<sup>6</sup> or your fore-vouch'd affection

In all these places the allusion is to a piece of work completed by a tradesman.

The passages just cited show that the text is right, and that our poet did not write, as some have proposed to read:

*Election makes not, upon such conditions.* MALONE.

<sup>5</sup> Most best, most dearest;] Thus the quartos. The folios read—

*The best, the dearest——.* STEEVENS.

We have just had *more worthier*, and in a preceding passage *more richer*. The same phraseology is found often in these plays and in the contemporary writings. MALONE.

<sup>6</sup> — such unnatural degree,

That monsters it,] This was the phraseology of Shakspeare's age. So, in *Coriolanus*:

"But with such words that are but rooted in

"Your tongue."

Again, *ibidem*:

"—— No, not with such friends,

"That thought them sure of you."

Three of the modern editors, however, in the passage before us, have substituted *As* for *That*. MALONE.

Fall into taint : 7 which to believe of her,

*That monsters it,*] This uncommon verb occurs again in *Coriolanus*, Act II. sc. ii :

“ To hear my nothings *monster'd*.” STEEVENS.

7 ——— or your fore-vouch'd affection

*Fall* into taint :] The common books read :

“ ——— or your fore-vouch'd affection

*Fall'n* into taint : ———

This line has no clear or strong sense, nor is this reading authorized by any copy, though it has crept into all the late editions. The early quarto reads :

———— or you, for vouch'd *affections*

*Fall'n* into taint.

The folio :

———— or your fore-vouch'd *affection*

*Fall* into taint.

*Taint* is used for *corruption* and for *disgrace*. If therefore we take the oldest reading it may be reformed thus :

———— *sure* her offence

*Must* be of such unnatural degree,

*That monsters it ; or you for vouch'd affection*

*Fall* into taint.

Her offence must be prodigious, or you must *fall into reproach* for having *vouched affection* which you did not feel. If the reading of the folio be preferred, we may, with a very slight change, produce the same sense :

———— *sure* her offence

*Must* be of such unnatural degree,

*That monsters it, or your fore-vouch'd affection*

*Falls* into taint. ———

That is, *falls into reproach* or *censure*. But there is another possible sense. Or signifies *before*, and *or ever* is *before ever* ; the meaning in the folio may therefore be, *Sure her crime must be monstrous before your affection can be affected with hatred*. Let the reader determine.—As I am not much a friend to conjectural emendation, I should prefer the latter sense, which requires no change of reading, JOHNSON.

The meaning of the passage as I have printed it [*fall'n* into taint] is, I think, Either her offence *must* be monstrous, or, if she has not committed any such offence, the affection which you always professed to have for her *must* be tainted and decayed, and is now without reason alienated from her.



Must be a faith, that reason without miracle  
Could never plant in me.

*COR.* I yet beseech your majesty,  
(If for I want<sup>s</sup> that glib and oily art,  
To speak and purpose not; since what I well intend,  
I'll do't before I speak,) that you make known  
It is no vicious blot, murder, or foulness,  
No unchaste action, or dishonour'd step,  
That hath depriv'd me of your grace and favour :  
But even for want of that, for which I am richer ;  
A still-soliciting eye, and such a tongue  
That I am glad I have not, though not to have it,  
Hath lost me in your liking.

I once thought the reading of the quartos right—or *you*, for vouch'd affections, &c. i. e. on account of the extravagant professions made by her sisters : but I did not recollect that France had not heard these. However, Shakspeare might himself have forgot this circumstance. The plural *affections* favours this interpretation.

The interpretation already given, appears to me to be supported by our author's words in another place :

“ When *love* begins to sicken and decay,” &c.

MALONE.

The present reading, which is that of the folio, is right ; and the sense will be clear, without even the slight amendment proposed by Johnson, to every reader who shall consider the word *must*, as referring to *fall* as well as to *be*. Her offence *must* be monstrous, or the former affection which you professed for her, must *fall* into taint ; that is, become the subject of reproach.

M. MASON.

*Taint* is a term belonging to falconry. So, in *The Booke of Haukyng*, &c. bl. l. no date : “ A *taint* is a thing that goeth overthwart the fethers, &c. like as it were eaten with wormes.”

STEEVENS.

<sup>s</sup> *If for I want* &c.] If this be my offence, that I want the glib and oily art, &c. MALONE.

For has the power of—*because*. Thus, in p. 333 :

“ For that I am some twelve or fourteen moonshines

“ Lag of a brother.” STEEVENS.

*LEAR.* Better thou  
Hadst not been born, than not to have pleas'd me  
better.

*FRANCE.* Is it but this? <sup>9</sup> a tardiness in nature,  
Which often leaves the history unspoke,  
That it intends to do?—My lord of Burgundy,  
What say you to the lady? Love is not love,  
When it is mingled with respects,<sup>1</sup> that stand  
Aloof from the entire point.<sup>2</sup> Will you have her?  
She is herself a dowry.<sup>3</sup>

*BUR.* Royal Lear,<sup>4</sup>  
Give but that portion which yourself propos'd,  
And here I take Cordelia by the hand,  
Duchess of Burgundy.

*LEAR.* Nothing: I have sworn; I am firm.

*BUR.* I am sorry then, you have so lost a father,  
That you must lose a husband.

*COR.* Peace be with Burgundy!  
Since that respects of fortune are his love,  
I shall not be his wife.

<sup>9</sup> *Is it but this? &c.]* Thus the folio. The quartos, disregarding metre—

*Is it no more but this? &c.* STEEVENS.

<sup>1</sup> ——— *with respects,]* i. e. with cautious and prudential considerations. See Vol. XV. p. 302, n. 4.

Thus the quartos. The folio has—*regards.* MALONE.

<sup>2</sup> ——— *from the entire point.]* Single, unmixed with other considerations. JOHNSON.

Dr. Johnson is right. The meaning of the passage is, that his love wants something to mark its sincerity:

“Who seeks for aught in love but love alone.”

STEEVENS.

<sup>3</sup> *She is herself a dowry.]* The quartos read:

*She is herself and dower.* STEEVENS.

<sup>4</sup> *Royal Lear,]* So the quarto; the folio has—*Royal king.*

STEEVENS.

FRANCE. Fairest Cordelia, that art most rich,  
 being poor;  
 Most choice, forsaken; and most lov'd, despis'd!  
 Thee and thy virtues here I seize upon:  
 Be it lawful, I take up what's cast away.  
 Gods, gods! 'tis strange, that from their cold't  
 neglect  
 My love should kindle to inflam'd respect.—  
 Thy dowerless daughter, king, thrown to my chance,  
 Is queen of us, of ours, and our fair France:  
 Not all the dukes of wat'rish Burgundy  
 Shall buy this unpriz'd precious maid of me.—  
 Bid them farewell, Cordelia, though unkind:  
 Thou lovest here,<sup>5</sup> a better where to find.

LEAR. Thou hast her, France: let her be thine;  
 for we  
 Have no such daughter, nor shall ever see  
 That face of hers again:—Therefore be gone,  
 Without our grace, our love, our benison.—  
 Come, noble Burgundy.

[*Flourish.* *Exeunt* LEAR, BURGUNDY, CORN-  
 WALL, ALBANY, GLOSTER, and *Attendants.*

FRANCE. Bid farewell to your sisters.

COR. The jewels<sup>6</sup> of our father, with wash'd eyes

<sup>5</sup> *Thou lovest here,]* Here and where have the power of nouns.  
 Thou lovest this residence to find a better residence in another  
 place. JOHNSON.

So, in Churchyard's *Farewell to the World*, 1592:

“That growes not here, takes roote in other where.”

See note on *The Comedy of Errors*, Vol. XX. Act II. sc. i.

STEEVENS.

<sup>6</sup> *The jewels—]* As this reading affords sense, though an  
 awkward one, it may stand: and yet *Ye* instead of *The*, a change  
 adopted by former editors, may be justified; it being frequently  
 impossible, in ancient MSS. to distinguish the one word from the  
 customary abbreviation of the other. STEEVENS.

Cordelia leaves you : I know you what you are ;  
 And, like a sifter, am most loath to call  
 Your faults, as they are nam'd. Use well our fa-  
 ther : <sup>7</sup>

To your profess'd bosoms <sup>8</sup> I commit him :  
 But yet, alas ! stood I within his grace,  
 I would prefer him to a better place.  
 So farewell to you both.

GON. Prescribe not us our duties.<sup>9</sup>

REG. Let your study  
 Be, to content your lord ; who hath receiv'd you  
 At fortune's alms.<sup>1</sup> You have obedience scant'd,  
 And well are worth the want that you have wanted.<sup>2</sup>

<sup>7</sup> —Use *well* our father :] So the quartos. The folio reads—*Love well*. MALONE.

<sup>8</sup> —profess'd bosoms—] All the ancient editions read—*profess'd*. Mr. Pope—*professing* ; but, perhaps, unnecessarily, as Shakspeare often uses one participle for the other ;—*longing* for *longed* in *The Two Gentlemen of Verona*, and *all obeying* for *all-obeyed* in *Antony and Cleopatra*. STEEVENS.

<sup>9</sup> Prescribe *not us our duties*.] *Prescribe* was used formerly without *to* subjoined. So, in Massinger's *Picture* :

“ ——— Shall I *prescribe* you,

“ Or blame your fondness.” MALONE.

<sup>1</sup> *At fortune's alms*.] The same expression occurs again in *Othello* :

“ And shoot myself up in some other course,

“ *To fortune's alms*.” STEEVENS.

<sup>2</sup> *And well are worth the want that you have wanted*.] You are well deserving of the want of dower that you are without. So, in *The Third Part of King Henry VI.* Act IV. sc. i : “ Though I *want* a kingdom,” i. e. though I am without a kingdom. Again, in Stowe's *Chronicle*, p. 137 : “ Anselm was expelled the realm, and *wanted* the whole profits of his bishoprick,” i. e. he did not receive the profits, &c. TOLLET.

Thus the folio. In the quartos the transcriber or compositor inadvertently repeated the word *worth*. They read :

“ And well are worth the *worth* that you have wanted.”

COR. Time shall unfold what plaited cunning<sup>3</sup>  
hides;  
Who cover faults,<sup>4</sup> at last shame them derides.  
Well may you prosper!

FRANCE.

Come, my fair Cordelia.

[*Exeunt* FRANCE and CORDELIA.]

This, however, may be explained by understanding the second *worth* in the sense of *wealth*. MALONE.

A clash of words similar to that in the text, occurs in Chapman's version of the twentieth *Iliad*:

"—— the gods' firme gifts *want want* to yeeld so soone,

"To men's poore powres;—." STEEVENS.

<sup>3</sup> ——plaited *cunning*——] i. e. *complicated, involved cunning*.  
JOHNSON.

I once thought that the author wrote *plated*:—*cunning super-induced*, thinly spread over. So, in this play:

"——Plate fin with gold,

"And the strong lance of justice hurtless breaks."

But the word *unfold*, and the following lines in our author's *Rape of Lucrece*, show, that *plaited*, or (as the quartos have it) *pleated*, is the true reading:

"For that he colour'd with his high estate,

"Hiding base fin in *pleats* of majesty." MALONE.

<sup>4</sup> *Who cover faults, &c.*] The quartos read:

*Who covers faults, at last shame them derides.*

The former editors read with the folio:

*Who covers faults at last with shame derides.*

STEEVENS.

Mr. M. Maſon believes the folio, with the alteration of a letter, to be the right reading:

*Time shall unfold what plaited cunning hides,*

*Who covert faults at last with shame derides.*

The word *who* referring to *time*.

In the third Act, Lear ſays:

"——Caitiff, ſhake to pieces,

"That under *covert*, and convenient ſeeming,

"Haſt practis'd on man's life." REED.

In this paſſage Cordelia is made to allude to a paſſage in Scripture—*Prov. xxviii. 13*: "He that *covereth* his ſins ſhall not *proſper*: but whoſo confeſſeth and forſaketh them, ſhall have mercy." HENLEY.



GON. Sister, it is not a little I have to say, of what most nearly appertains to us both. I think, our father will hence to-night.

REG. That's most certain, and with you; next month with us.

GON. You see how full of changes his age is; the observation we have made of it hath not been little: he always loved our sister most; and with what poor judgment he hath now cast her off, appears too grossly.

REG. 'Tis the infirmity of his age: yet he hath ever but slenderly known himself.

GON. The best and soundest of his time hath been but rash; then must we look to receive from his age, not alone the imperfections of long-engrafted condition,<sup>5</sup> but, therewithal, the unruly waywardness that infirm and cholerick years bring with them.

REG. Such unconstant starts are we like to have from him, as this of Kent's banishment.

GON. There is further compliment of leave-taking between France and him. Pray you, let us hit<sup>6</sup> together: If our father carry authority with such dispositions as he bears, this last surrender of his will but offend us.

REG. We shall further think of it.

<sup>5</sup> — of long-engrafted condition,] i. e. of qualities of mind, confirmed by long habit. So, in *Othello*: "—a woman of so gentle a condition!" See also Vol. XII. p. 521, n. 7.

MALONE.

<sup>6</sup> — let us hit—] So the old quarto. The folio, *let us fit*.

JOHNSON.

— let us hit—] i. e. let us agree. STEEVENS.

GON. We must do something, and i' the heat.<sup>7</sup>  
[*Exeunt.*]

## SCENE II.

*A Hall in the Earl of Gloster's Castle.*

*Enter EDMUND, with a Letter.*

EDM. Thou, nature, art my goddess;<sup>8</sup> to thy law  
My services are bound: Wherefore should I  
Stand in the plague of custom;<sup>9</sup> and permit

<sup>7</sup> ——— i' the heat.] i. e. We must strike while the iron's hot.

So in Chapman's version of the twelfth Book of Homer's *Odyssey*:

“ ——— and their iron strook

“ At highest heat.” STEEVENS.

<sup>8</sup> *Thou, nature, art my goddess;*] Edmund speaks of *nature* in opposition to *custom*, and not (as Dr. Warburton supposes) to the existence of a *God*. Edmund means only, as he came not into the world as *custom* or *law* had prescribed, so he had nothing to do but to follow *nature* and her laws, which make no difference between legitimacy and illegitimacy, between the eldest and the youngest.

To contradict Dr. Warburton's assertion yet more strongly, Edmund concludes this very speech by an invocation to heaven:

“ Now gods stand up for bastards!” STEEVENS.

Edmund calls *nature* his goddess, for the same reason that we call a bastard a *natural* son: one, who according to the law of nature, is the child of his father, but according to those of civil society is *nullius filius*. M. MASON.

<sup>9</sup> *Stand in the plague of custom;*] The word *plague* is in all the old copies: I can scarcely think it right, nor can I reconcile myself to *plage*, the emendation proposed by Dr. Warburton, though I have nothing better to offer. JOHNSON.

The meaning is plain, though oddly expressed. Wherefore should I acquiesce, submit tamely to the plagues and injustice of custom?

The curiosity of nations<sup>1</sup> to deprive me,<sup>2</sup>  
For that I am some twelve or fourteen moon-shines

Shakspeare seems to mean by the *plague of custom*, Wherefore should I remain in a situation where I shall be plagued and tormented only in consequence of the contempt with which custom regards those who are not the issue of a lawful bed? Dr. Warburton defines *plage* to be *the place, the country, the boundary of custom*; a word, I believe, to be found only in Chaucer.

STEEVENS.

<sup>1</sup> *The curiosity of nations*—] *Curiosity*, in the time Shakspeare, was a word that signified *an over-nice scrupulousness* in manners, dress, &c. In this sense it is used in *Timon*: “When thou wast (says Apemantus) in thy gilt and thy perfume, they mocked thee for too much *curiosity*.” Barrett, in his *Alvearie, or Quadruple Dictionary*, 1580, interprets it, *piked diligence: something too curious, or too much affected*: and again in this play of *King Lear*, Shakspeare seems to use it in the same sense, “which I have rather blamed as my own jealous *curiosity*.” *Curiosity* is the old reading, which Mr. Theobald changed into *courtesy*, though the former is used by Beaumont and Fletcher, with the meaning for which I contend.

It is true, that Orlando, in *As you like it*, says: “The *courtesy* of nations allows you my better;” but Orlando is not there inveighing against the law of primogeniture, but only against the unkind advantage his brother takes of it, and *courtesy* is a word that fully suits the occasion. Edmund, on the contrary, is turning this law into ridicule; and for such a purpose, the *curiosity of nations*, (i. e. the idle, nice distinctions of the world,) is a phrase of contempt much more natural in his mouth, than the softer expression of—*courtesy of nations*. STEEVENS.

*Curiosity* is used before in the present play, in this sense:—  
“For *equalities* are so weighed, that *curiosity* in neither can make choice of either’s moiety.”

Again, in *All’s well that ends well*:

“Frank nature, rather *curious* than in haste,

“Hath well compos’d thee.”

In THE ENGLISH DICTIONARY, or Interpreter of hard Words, by H. Cockeram, 8vo. 1655, *curiosity* is defined—“More diligence than needs.” MALONE.

By “the *curiosity of nations*” Edmund means the *nicety*, the *strictness* of civil institution. So, when Hamlet is about to prove that the dust of Alexander might be employed to stop a bung-hole, Horatio says, “that were to consider the matter too *curiously*.”

M. MASON.

Lag of a brother?<sup>3</sup> Why bastard? wherefore base?  
 When my dimensions are as well compact,  
 My mind as generous, and my shape as true,  
 As honest madam's issue? Why brand they us  
 With base? with baseness? bastardy? base, base?  
 Who, in the lusty stealth of nature,<sup>4</sup> take  
 More composition and fierce quality,  
 Than doth, within a dull, stale, tired bed,  
 Go to the creating a whole tribe of fops,  
 Got 'tween asleep and wake?—Well then,  
 Legitimate Edgar, I must have your land:  
 Our father's love is to the bastard Edmund,

<sup>2</sup> ———to deprive me,] To deprive was, in our author's time, synonymous to *disinherit*. The old dictionary renders *exhæredo* by this word: and Holinshed speaks of *the line of Henry before deprived*.

Again, in Warner's *Albion's England*, 1602, B. III. ch. xvi:

“To you, if whom ye have *depriv'd* ye shall restore again.”

Again, *ibid*:

“The one restored, for his late *depriving* nothing mov'd.”

STEEVENS.

<sup>3</sup> *Lag of a brother?*] Edmund inveighs against the tyranny of custom, in two instances, with respect to younger brothers, and to bastards. In the former he must not be understood to mean himself, but the argument becomes general by implying more than is said, *Wherefore should I or any man*. HANMER.

<sup>4</sup> *Who, in the lusty stealth of nature, &c.*] How much the following lines are in character, may be seen by that monstrous wisp of Vanini, the Italian atheist, in his tract *De admirandis Naturæ*, &c. printed at Paris, 1616, the very year our poet died. “*O utinam extra legitimum & connubialem thorum essem procreatus! Ita enim progenitores mei in venerem incaluisse ardentius, ac cumulatim affatimque generosa semina contulissent, è quibus ego formæ blanditiæ & elegantiam, robustas corporis vires, mentemque innubilem, consequutus fuissém. At quia conjugatorum sum soboles, his orbatus sum bonis.*” Had the book been published but ten or twenty years sooner, who would not have believed that Shakspeare alluded to this passage? But the divinity of his genius foretold, as it were, what such an atheist as Vanini would say, when he wrote upon such a subject.

WARBURTON.

As to the legitimate: Fine word,—legitimate!  
 Well, my legitimate, if this letter speed,  
 And my invention thrive, Edmund the base  
 Shall top the legitimate.<sup>5</sup> I grow; I prosper:—  
 Now, gods, stand up for bastards!

<sup>5</sup> *Shall top the legitimate.*] Here the Oxford editor would show us that he is as good at coining phrases as his author, and so alters the text thus:

*Shall toe th' legitimate.*—

i. e. says he, *stand on even ground with him*, as he would do with his author. WARBURTON.

Sir T. Hanmer's emendation will appear very plausible to him that shall consult the original reading. The quartos read:

— *Edmund the base*

*Shall tooth' legitimate.*—

The folio:

— *Edmund the base*

*Shall to th' legitimate.*—

Hanmer, therefore, could hardly be charged with coining a word, though his explanation may be doubted. To *toe* him, is perhaps to *kick him out*, a phrase yet in vulgar use; or, to *toe*, may be literally to *supplant*. The word *be* [which stands in some editions] has no authority. JOHNSON.

Mr. Edwards would read,—*Shall top the legitimate.*

I have received this emendation, because the succeeding expression, *I grow*, seems to favour it, and because our poet uses the same expression in *Hamlet*:

“ —so far he *topp'd* my thought,” &c. STEEVENS.

So, in *Macbeth*:

“ —Not in the legions

“ Of horrid hell can come a devil more damn'd,

“ In evils to *top* Macbeth.”

A passage in *Hamlet* adds some support to *toe*, Sir Thomas Hanmer's reading: “ —for the *toe* of the peasant *comes so near to the heel of the courtier, that he galls his kyle.*”

In Devonshire, as Sir Joshua Reynolds observes to me, “ to *toe* a thing up, is, to tear it up by the roots; in which sense the word is perhaps used here; for Edmund immediately adds—I *grow*, I prosper.” MALONE.



*Enter GLOSTER.*

*GLO.* Kent banish'd thus! And France in choler parted!

And the king gone to-night! subscrib'd his power!<sup>6</sup>  
Confin'd to exhibition!<sup>7</sup> All this done  
Upon the gad!<sup>8</sup>—Edmund! How now? what news?

*EDM.* So please your lordship, none.

[*Putting up the Letter.*

*GLO.* Why so earnestly seek you to put up that letter?

<sup>6</sup> —subscrib'd *his power*!] To subscribe, is, to transfer by signing or *subscribing* a writing of testimony. We now use the term, He *subscribed* forty pounds to the new building.

JOHNSON.

To *subscribe* in Shakspeare is to *yield*, or *surrender*. So, afterwards: "You owe me no *subscription*." Again, in *Troilus and Cressida*:

"For Hector in his blaze of wrath *subscribes*

"To tender objects." MALONE.

The folio reads—*prescribed*. STEEVENS.

<sup>7</sup> —*exhibition*!] is *allowance*. The term is yet used in the universities. JOHNSON.

So, in *The Two Gentlemen of Verona*:

"What maintenance he from his friends receives,

"Like *exhibition* thou shalt have from me."

STEEVENS.

<sup>8</sup> —*All this done*

*Upon the gad*!] To do upon the *gad*, is, to act by the sudden stimulation of caprice, as cattle run madding when they are stung by the gad fly. JOHNSON.

*Done upon the gad* is done suddenly, or, as before, while the *iron is hot*. A *gad* is an *iron bar*. So, in *I'll never leave thee*, a Scottish song, by Allan Ramsay:

"Bid iceshogles hammer red *gads* on the fluddy."

The statute of 2 and 3 Eliz. 6, c. 27, is a "Bill against false forging of iron *gadds*, instead of *gadds* of steel." RITSON.

EDM. I know no news, my lord.

GLO. What paper were you reading?

EDM. Nothing, my lord.

GLO. No? What needed then that terrible despatch of it into your pocket? the quality of nothing hath not such need to hide itself. Let's see: Come, if it be nothing, I shall not need spectacles.

EDM. I beseech you, sir, pardon me: it is a letter from my brother, that I have not all o'er-read; for so much as I have perused, I find it not fit for your over-looking.

GLO. Give me the letter, sir.

EDM. I shall offend, either to detain or give it. The contents, as in part I understand them, are to blame.

GLO. Let's see, let's see.

EDM. I hope, for my brother's justification, he wrote this but as an essay or taste of my virtue.<sup>9</sup>

<sup>9</sup> ——— taste of my virtue.] Though *taste* may stand in this place, yet I believe we should read—*essay* or *test* of my virtue: they are both metallurgical terms, and properly joined. So, in *Hamlet*:

“Bring me to the *test*.” JOHNSON.

*Essay* and *Taste*, are both terms from royal tables. See note on Act V. sc. iii. Mr. Henley observes, that in the eastern parts of this kingdom the word *say* is still retained in the same sense. So, in Chapman's version of the nineteenth *Iliad*:

“Atrides with his knife took *say*, upon the part before;”— STEEVENS.

Both the quartos and folio have *essay*, which may have been merely a mis-spelling of the word *essay*; which in Cawdrey's *Alphabetical Table*, 1604, is defined—“a proof or trial.” But as *essay* is likewise defined by Bullokar in his *English Expofitor*, 1616, “a trial,” I have made no change.

GLO. [Reads.] *This policy, and reverence of age,<sup>1</sup> makes the world bitter to the best of our times; keeps our fortunes from us, till our oldness cannot relish them. I begin to find an idle and fond<sup>2</sup> bondage in the oppression of aged tyranny; who sways, not as it hath power, but as it is suffered. Come to me, that of this I may speak more. If our father would sleep till I waked him, you should enjoy half his revenue for ever, and live the beloved of your brother, Edgar.—Humph—Conspiracy!—Sleep till I waked him,—you should enjoy half his revenue,—My son Edgar! Had he a hand to write this? a heart and brain to breed it in?—When came this to you? Who brought it?*

EDM. It was not brought me, my lord, there's the cunning of it; I found it thrown in at the casement of my closet.

GLO. You know the character to be your brother's?

EDM. If the matter were good, my lord, I durst swear it were his; but, in respect of that, I would fain think it were not.

GLO. It is his.

EDM. It is his hand, my lord; but, I hope, his heart is not in the contents.

To assay not only signified to make trial of coin, but to taste before another; *prælibo*. In either sense the word might be used here. MALONE.

<sup>1</sup> *This policy and reverence of age.*] Butter's quarto has, *this policy of age*; the folio, *this policy and reverence of age*.

JOHNSON.

The two quartos published by Butter, concur with the folio in reading *age*. Mr. Pope's duodecimo is the only copy that has *ages*. STEEVENS.

<sup>2</sup> ——— *idle and fond* —] Weak and foolish. JOHNSON.

*GLO.* Hath he never heretofore founded you in this business?

*EDM.* Never, my lord: But I have often heard him maintain it to be fit, that, sons at perfect age, and fathers declining, the father should be as ward to the son, and the son manage his revenue.

*GLO.* O villain, villain!—His very opinion in the letter!—Abhorred villain! Unnatural, detested, brutish villain! worse than brutish!—Go, firrah, seek him; I'll apprehend him:—Abominable villain!—Where is he?

*EDM.* I do not well know, my lord. If it shall please you to suspend your indignation against my brother, till you can derive from him better testimony of his intent; you shall run a certain course; where, if you<sup>3</sup> violently proceed against him, mistaking his purpose, it would make a great gap in your own honour, and shake in pieces the heart of his obedience. I dare pawn down my life for him, that he hath writ this to feel my affection to your honour,<sup>4</sup> and to no other pretence<sup>5</sup> of danger.

<sup>3</sup> ———where, if you——] *Where* was formerly often used in the sense of *whereas*. See Vol. XIII. p. 302, n. 2. MALONE.

So, in *Pericles, Prince of Tyre*, Vol. XXI. Act I. sc. i.

“*Where* now you're both a father and a son.”

See also Act II. sc. iii. STEEVENS.

<sup>4</sup> ———to your honour,] It has been already observed that this was the usual mode of address to a Lord in Shakespeare's time.

MALONE.

See Vol. XIV. p. 389, where the Pursuivant uses this address to Lord Hastings. STEEVENS.

<sup>5</sup> ———pretence——] *Pretence* is design, purpose. So, afterwards in this play:

“*Pretence* and purpose of unkindness. JOHNSON.

*GLO.* Think you so?

*EDM.* If your honour judge it meet, I will place you where you shall hear us confer of this, and by an auricular assurance have your satisfaction; and that without any further delay than this very evening.

*GLO.* He cannot be such a monster.

*EDM.*<sup>6</sup> Nor is not, sure.

*GLO.* To his father, that so tenderly and entirely loves him.—Heaven and earth!—Edmund, seek him out; wind me into him,<sup>7</sup> I pray you: frame the business after your own wisdom: I would unstate myself, to be in a due resolution.<sup>8</sup>

So, in *Macbeth*:

“Against the undivulg’d *pretence* I fight

“Of treasonous malice.”

But of this, numberless examples can be shown; and I can venture to assert, with some degree of confidence, that Shakspeare never uses the word *pretence*, or *pretend*, in any other sense. STEEVENS.

<sup>6</sup> *Edm.*] From *Nor is, to heaven and earth!* are words omitted in the folio. STEEVENS.

<sup>7</sup> —wind me into him,] I once thought it should be read, you into him; but, perhaps, it is a familiar phrase, like *do me this*. JOHNSON.

So, in *Twelfth-Night*: “—challenge me the duke’s youth to fight with him.” Instances of this phraseology occur in *The Merchant of Venice*, *King Henry IV.* Part I. and in *Othello*.

STEEVENS.

<sup>8</sup> —I would unstate myself, to be in a due resolution.] i. e. I will throw aside all consideration of my relation to him, that I may act as justice requires. WARBURTON.

Such is this learned man’s explanation. I take the meaning to be rather this, *Do you frame the business*, who can act with less emotion; *I would unstate myself*; it would in me be a departure from the paternal character, *to be in a due resolution*, to be settled and composed on such an occasion. The words *would* and *should* are in old language often confounded. JOHNSON.



EDM. I will seek him, fir, presently; convey the

The same word occurs in *Antony and Cleopatra* :

“ Yes, like enough, high-battled Cæsar will

“ *Unstate* his happiness, and be stag’d to show

“ Against a sword.”——

To *unstate*, in both these instances, seems to have the same meaning. Edgar has been represented as wishing to possess his father’s fortune, i. e. to *unstate* him; and therefore his father says he would *unstate* himself to be sufficiently resolved to punish him.

To *enstate* is to confer a fortune. So, in *Measure for Measure* :

“ ——— his possessions

“ We do *enstate* and widow you withal.” STEEVENS.

It seems to me, that *I would unstate myself*, in this passage, means simply *I would give my estate*, (including rank as well as fortune.) TYRWHITT.

Both Warburton and Johnson have mistaken the sense of this passage, and their explanations are such as the words cannot possibly imply. Gloucester cannot bring himself thoroughly to believe what Edmund told him of Edgar. He says, “ Can he be such a monster ? ” He afterwards desires Edmund to sound his intentions, and then says, he would give all he possessed to be certain of the truth; for that is the meaning of the words *to be in a due resolution*.

Othello uses the word *resolved* in the same sense more than once :

“ ——— to be once in doubt,

“ Is——once to be *resolved*.——”

In both which places, *to be resolved* means, *to be certain* of the fact.

In Beaumont and Fletcher’s *Maid’s Tragedy*, Amintor says to Evadne :

“ ’Tis not his crown

“ Shall buy me to thy bed, now I *resolve*

“ He hath dishonour’d thee.”

And afterwards, in the same play, the King says :

“ Well I am *resolv’d*

“ You lay not with her.” M. MASON.

Though to *resolve*, in Shakspeare’s time, certainly sometimes meant to *satisfy*, *declare*, or *inform*, I have never found the substantive *resolution* used in that sense; and even had the word ever borne that sense, the author could not have written—to be

business<sup>9</sup> as I shall find means, and acquaint you withal.

GLO. These late eclipses in the sun and moon portend no good to us: Though the wisdom of nature<sup>1</sup> can reason it thus and thus, yet nature finds itself scourged by the sequent effects: love cools, friendship falls off, brothers divide: in cities, mutinies; in countries, discord; in palaces, trea-

in a due resolution, but must have written, "—to attain a due resolution." Who ever wished "to be in due information" on any point? MALONE.

Mr. Ritson's explanation of the word—*resolution*, concurs with that of Mr. M. Mason. STEEVENS.

Mr. Malone says, that he has never found the substantive *resolution* used in the sense which I have attributed to it in my explanation of this passage: but in the fifth scene of the third Act of Massinger's *Picture*, Sophia says—

"——— I have practis'd

"For my certain *resolution*, with these courtiers."

And, in the last Act, she says to Baptista—

"——— what should work on my lord

"To doubt my loyalty? Nay, more, to take

"For the *resolution* of his fears, a course

"That is, by holy writ, denied a Christian."

M. MASON.

<sup>9</sup> ——convey the business——] To convey is to carry through; in this place it is to manage artfully: we say of a juggler, that he has a clean conveyance. JOHNSON.

So, in *Mother Bombie*, by Lyly, 1599: "Two, they say, may keep counsel if one be away; but to convey knavery two are too few, and four are too many."

Again, in *A mad World, my Masters*, by Middleton, 1608:

"——— thus I've convey'd it;——

"I'll counterfeit a fit of violent sickness." STEEVENS.

So, in Lord Sterline's *Julius Cæsar*, 1607:

"A circumstance, or an indifferent thing,

"Doth oft mar all, when not with care convey'd."

MALONE.

<sup>1</sup> ——the wisdom of nature——] That is, though natural philosophy can give account of eclipses, yet we feel their consequences. JOHNSON.

son; and the bond cracked between son and father.  
 \* This villain<sup>2</sup> of mine comes under the prediction;  
 there's son against father: the king falls from bias  
 of nature; there's father against child. We have  
 seen the best of our time: Machinations, hollow-  
 ness, treachery, and all ruinous disorders, follow us  
 disquietly to our graves! \*—Find out this villain,  
 Edmund; it shall lose thee nothing; do it care-  
 fully:—And the noble and true-hearted Kent ban-  
 nished! his offence, honestly!—Strange! strange!  
 [Exit.

EDM. This is the excellent foppery of the world!<sup>3</sup>

<sup>2</sup> *This villain—*] All from asterisk to asterisk is omitted in the quartos. STEEVENS.

<sup>3</sup> *This is the excellent foppery of the world! &c.*] In Shakspeare's best plays, besides the vices that arise from the subject, there is generally some peculiar prevailing folly, principally ridiculed, that runs through the whole piece. Thus, in *The Tempest*, the lying disposition of travellers, and, in *As you like it*, the fantastick humour of courtiers, is exposed and satirized with infinite pleasantry. In like manner, in this play of *Lear*, the dotages of judicial astrology are severely ridiculed. I fancy, was the date of its first performance well considered, it would be found that something or other happened at that time which gave a more than ordinary run to this deceit, as these words seem to intimate: *I am thinking, brother, of a prediction I read this other day, what should follow these eclipses.* However this be, an impious cheat, which had so little foundation in nature or reason, so detestable an original, and such fatal consequences on the manners of the people, who were at that time strangely besotted with it, certainly deserved the severest lash of satire. It was a fundamental in this noble science, that whatever seeds of good dispositions the infant unborn might be endowed with either from nature, or traductively from its parents, yet if, at the time of its birth, the delivery was by any casualty so accelerated or retarded, as to fall in with the predominancy of a malignant constellation, that momentary influence would entirely change its nature, and bias it to all the contrary ill qualities: so wretched and monstrous an opinion did it set out with. But the Italians, to whom we owe this, as well as most other

that, when we are sick in fortune, (often the sur-

unnatural crimes and follies of these latter ages, fomented its original impiety to the most detestable height of extravagance. Petrus Aponensis, an Italian physician of the 13th century, assures us that those prayers which are made to God when the moon is in conjunction with Jupiter in the Dragon's tail, are infallibly heard. The great Milton, with a just indignation of this impiety, hath, in his *Paradise Regained*, satirized it in a very beautiful manner, by putting these reveries into the mouth of the devil.\* Nor could the licentious Rabelais himself forbear to ridicule this impious dotage, which he does with exquisite address and humour, where, in the fable which he so agreeably tells from Æsop, of the man who applied to Jupiter for the loss of his hatchet, he makes those who, on the poor man's good success, had projected to trick Jupiter by the same petition, a kind of astrologick atheists, who ascribed this good fortune, that they imagined they were now all going to partake of, to the influence of some rare conjunction and configuration of the stars. "Hen, hen, disent ils—Et donques, telle est au temps present la revolution des Cieulx, la constellation des Astres, & aspect des Planetes, que quiconque coignée perdra, soubdain deviendra ainsi riche?"—*Nou. Prol. du IV. Livre.*—But to return to Shakspeare. So blasphemous a delusion, therefore, it became the honesty of our poet to expose. But it was a tender point, and required managing. For this impious juggle had in his time a kind of religious reverence paid to it. It was therefore to be done obliquely; and the circumstances of the scene furnished him with as good an opportunity as he could wish. The persons in the drama are all Pagans, so that as, in compliance to custom, his good characters were not to speak ill of judicial astrology, they could on account of their religion give no reputation to it. But in order to expose it the more, he with great judgment, makes these Pagans fatalists; as appears by these words of Lear:

"By all the operations of the orbs,

"From whom we do exist and cease to be."

For the doctrine of fate is the true foundation of judicial astrology. Having thus discredited it by the very commendations given to it, he was in no danger of having his direct satire against it mistaken, by its being put (as he was obliged, both in paying regard to custom, and in following nature) into the mouth of the villain and atheist, especially when he has added such force of reason to his ridicule, in the words referred to in the beginning of the note. WARBURTON.

\* Book IV. v. 383.

feit of our own behaviour,) we make guilty of our disasters, the sun, the moon, and the stars: as if we were villains by necessity; fools, by heavenly compulsion; knaves, thieves, and treachers,<sup>4</sup> by spherical predominance; drunkards, liars, and adulterers, by an enforced obedience of planetary influence; and all that we are evil in, by a divine thrusting on: An admirable evasion of whore-master man, to lay his goatish disposition to the charge of a star!<sup>5</sup> My father compounded with my mother under the dragon's tail; and my nativity was under *ursa major*; so that it follows, I am rough and lecherous.—Tut, I should have been that I am, had the maidenliest star in the firmament twinkled on my bastardizing. Edgar—

<sup>4</sup> ———and treachers,] The modern editors read *treacherous*; but the reading of the first copies, which I have restored to the text, may be supported from most of the old contemporary writers. So, in *Doctor Dodypoll*, a comedy, 1600:

“How smooth the cunning *treacher* look'd upon it!”

Again, in *Every Man in his Humour*:

“——Oh, you *treachour*!”

Again, in *Robert Earl of Huntingdon*, 1601:

“——Hence, *trecher* as thou art.”

Again, in *The Bloody Banquet*, 1639:

“To poison the right use of service—a *trecher*.”

Chaucer, in his *Romaunt of the Rose*, mentions “the false *treacher*,” and Spenser often uses the same word. STEEVENS.

<sup>5</sup> ———of a *star*!] Both the quartos read—to the charge of *stars*. So Chaucer's *Wif of Bathe*, 6196:

“I folwed ay min inclination

“By vertue of my *constellation*.”

Bernardus Sylvestris, an eminent philosopher and poet of the twelfth century, very gravely tells us in his *Megacosmus*, that—

“In stellis Codri paupertas, copia Croesi,

“Incestus Paridis, Hippolytique pudor.” STEEVENS,



*Enter* EDGAR.

and pat he comes,<sup>6</sup> like the catastrophe of the old comedy:<sup>7</sup> My cue is villainous melancholy, with a sigh like Tom o'Bedlam.—O, these eclipses do portend these divisions! *fa, sol, la, mi.*<sup>8</sup>

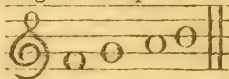
EDG. How now, brother Edmund? What serious contemplation are you in?

EDM. I am thinking, brother, of a prediction I read this other day, what should follow these eclipses.

<sup>6</sup> ——— *pat he comes,*] The quartos read—  
——— *and out he comes.*—— STEEVENS.

<sup>7</sup> ——— *he comes, like the catastrophe of the old comedy.*] I think this passage was intended to ridicule the very awkward conclusions of our old comedies, where the persons of the scene make their entry inartificially, and just when the poet wants them on the stage. WARNER.

<sup>8</sup> ——— *O, these eclipses do portend these divisions! fa, sol, la, mi.*] The commentators, not being musicians, have regarded this passage perhaps as unintelligible nonsense, and therefore left it as they found it, without bestowing a single conjecture on its meaning and import. Shakspeare however shows by the context that he was well acquainted with the property of these syllables in solmisation, which imply a series of sounds so unnatural, that ancient musicians prohibited their use. The monkish writers on musick say, *mi contra fa est diabolus*: the interval *fa mi*, including a *tritonus*, or sharp 4th, consisting of three tones without the intervention of a semi-tone, expressed in the modern scale by the letters F G A B, would form a musical phrase extremely disagreeable to the ear. Edmund, speaking of eclipses as portents and prodigies, compares the dislocation of events, the *times being out of joint*, to the unnatural and offensive sounds, *fa sol la mi.* DR. BURNEY.



The words *fa, sol*, &c. are not in the quarto. The folio, and all the modern editions, read corruptly *me* instead of *mi*. Shakspeare has again introduced the gamut in *The Taming of the Shrew*, Vol. IX. p. 102. MALONE.

EDG. Do you busy yourself with that?

EDM. I promise you,<sup>9</sup> the effects he writes of, succeed unhappily; \* as of<sup>1</sup> unnaturalness between the child and the parent; death, dearth, dissolutions of ancient amities; divisions in state, menaces and maledictions against king and nobles; needless diffidences, banishment of friends, dissipation of cohorts,<sup>2</sup> nuptial breaches, and I know not what.

EDG. How long have you<sup>3</sup> been a sectary astronomical?

EDM. Come, come; \* when saw you my father last?

EDG. Why, the night gone by.

EDM. Spake you with him?

EDG. Ay, two hours together.

EDM. Parted you in good terms? Found you no displeasure in him, by word, or countenance?

EDG. None at all.

EDM. Bethink yourself, wherein you may have

<sup>9</sup> *I promise you,*] The folio edition commonly differs from the first quarto, by augmentations, or insertions, but in this place it varies by omission, and by the omission of something which naturally introduces the following dialogue. It is easy to remark, that in this speech, which ought, I think, to be inserted as it now is in the text, Edmund, with the common craft of fortune-tellers, mingles the past and future, and tells of the future only what he already foreknows by confederacy, or can attain by probable conjecture. JOHNSON.

<sup>1</sup> —as of—] All from this asterisk to the next, is omitted in the folio. STEEVENS.

<sup>2</sup> —dissipation of cohorts,] Thus the old copy. Dr. Johnson reads—of courts. STEEVENS.

<sup>3</sup> *How long have you—*] This line I have restored from the two eldest quartos, and have regulated the following speech according to the same copies. STEEVENS.

offended him: and at my entreaty, forbear his presence, till some little time hath qualified the heart of his displeasure; which at this instant so rageth in him, that with the mischief of your person<sup>4</sup> it would scarcely allay.

*EDG.* Some villain hath done me wrong.

*EDM.* That's my fear.<sup>5</sup> \*I pray you, have a continent forbearance, till the speed of his rage goes slower; and, as I say, retire with me to my lodging, from whence I will fitly bring you to hear my lord speak: Pray you, go; there's my key:—If you do stir abroad, go armed.

*EDG.* Armed, brother? \*

*EDM.* Brother, I advise you to the best; go armed; I am no honest man, if there be any good meaning towards you: I have told you what I have seen and heard, but faintly; nothing like the image and horror of it: Pray you, away.

*EDG.* Shall I hear from you anon?

*EDM.* I do serve you in this business.—

[*Exit* EDGAR.]

A credulous father, and a brother noble,  
Whose nature is so far from doing harms,  
That he suspects none; on whose foolish honesty  
My practices ride easy!—I see the business.—  
Let me, if not by birth, have lands by wit:  
All with me's meet, that I can fashion fit. [*Exit.*

<sup>4</sup> ———*that with the mischief of your person*——] This reading is in both copies; yet I believe the author gave it, *that but with the mischief of your person* it would scarce allay. JOHNSON.

I do not see any need of alteration. He could not express the violence of his father's displeasure in stronger terms than by saying it was so great that it would scarcely be appeased by the destruction of his son. MALONE.

<sup>5</sup> *That's my fear.*] All between this and the next asterisk, is omitted in the quartos. STEEVENS.

## SCENE III.

*A Room in the Duke of Albany's Palace.*

*Enter GONERIL and Steward.*

GON. Did my father strike my gentleman for chiding of his fool?

STEW. Ay, madam.

GON. By day and night! he wrongs me;<sup>6</sup> every hour

He flashes into one gross crime or other,  
That set us all at odds: I'll not endure it:  
His knights grow riotous, and himself upbraids us

<sup>6</sup> *By day and night! he wrongs me;*] It has been suggested by Mr. Whalley that we ought to point differently:

*By day and night he wrongs me;*

not considering these words as an adjuration. But that an adjuration was intended, appears, I think, from a passage in *King Henry VIII.* The king, speaking of Buckingham, (Act I. sc. ii.) says:

“ — *By day and night*

“ *He's traitor to the height.*”

It cannot be supposed that Henry means to say that Buckingham is a traitor in the night as well as by day.

The regulation which has been followed in the text, is likewise supported by *Hamlet*, where we have again the same adjuration:

“ O day and night! but this is wondrous strange.”

MALONE.

*By night and day*, is, perhaps, only a phrase signifying—*always, every way.* So, in *Troilus and Cressida*:

“ Prince Troilus, I have lov'd you *night and day*,

“ For many weary months.”

See Vol. V. p. 59. n. 8. I have not, however, displaced Mr. Malone's punctuation. STEEVENS.

On every trifle :—When he returns from hunting,  
I will not speak with him ; say, I am sick :—  
If you come slack of former services,  
You shall do well ; the fault of it I'll answer.

STEW. He's coming, madam ; I hear him.

[*Horns within.*]

GON. Put on what weary negligence you please,  
You and your fellows ; I'd have it come to ques-  
tion :

If he dislike it, let him to my sister,  
Whose mind and mine, I know, in that are one,  
\*Not to be over-rul'd.<sup>7</sup> Idle old man,<sup>8</sup>  
That still would manage those authorities,  
That he hath given away !—Now, by my life,  
Old fools are babes again ; and must be us'd  
With checks, as flatteries,—when they are seen  
abus'd.\*<sup>9</sup>

Remember what I have said.

<sup>7</sup> *Not to be over-rul'd. &c.*] This line, and the four following lines, are omitted in the folio. MALONE.

<sup>8</sup> —*Idle old man, &c.*] The lines from one asterisk to the other, as they are fine in themselves, and very much in character for Goneril, I have restored from the old quarto. The last verse, which I have ventured to amend, is there printed thus :

“ With checks, like flatt'ries when they are seen abus'd.”

THEOBALD.

<sup>9</sup> *Old fools are babes again ; and must be us'd*

*With checks, as flatteries,—when they are seen abus'd.*] The sense seems to be this : *Old men must be treated with checks,* when as *they are seen to be deceived with flatteries* : or, *when they are weak enough to be seen abused by flatteries*, they are then weak enough to be *used with checks*. There is a play of the words *used* and *abused*. To *abuse* is, in our author, very frequently the same as to *deceive*. This construction is harsh and ungrammatical ; Shakspeare perhaps thought it vicious, and chose to throw away the lines rather than correct them, nor would now thank the officiousness of his editors, who restore what they do not understand. JOHNSON.



STEW.

Very well, madam.

GON. And let his knights have colder looks  
among you ;What grows of it, no matter ; advise your fellows  
so :I would breed<sup>1</sup> from hence occasions, and I shall,  
That I may speak :—I'll write straight to my sister,  
To hold my very course :—Prepare for dinner.[*Exeunt.*

The plain meaning, I believe is—old fools must be used with checks, as flatteries must be check'd when they are made a bad use of. TOLLET.

I understand this passage thus. *Old fools—must be used with checks, as well as flatteries, when they* [i. e. flatteries] *are seen to be abused.* TYRWHITT.

The objection to Dr. Johnson's interpretation is, that he supplies the word *with* or *by*, which are not found in the text : “ —when as they are seen to be deceived *with* flatteries,” or, “ when they are weak enough to be seen abused *by* flatteries,” &c. and in *his* mode of construction the word *with* preceding *checks*, cannot be understood before *flatteries*.

I think Mr. Tyrwhitt's interpretation the true one. MALONE.

The sentiment of Goneril is obviously this : “ When old fools will not yield to the appliances of persuasion, harsh treatment must be employed to compel their submission.” When *flatteries are seen to be abused* by them, *checks must be used*, as the only means left to subdue them. HENLEY.

<sup>1</sup> *I would breed* &c.] This line and the first four words of the next are found in the quartos, but omitted in the folio.

MALONE.

## SCENE IV.

*A Hall in the same.*

*Enter KENT, disguised.*

**KENT.** If but as well I other accents borrow,  
That can my speech diffuse,<sup>2</sup> my good intent  
May carry through itself to that full issue  
For which I raz'd my likenefs.—Now, banish'd  
Kent,

<sup>2</sup> *If but as well I other accents borrow,  
That can my speech diffuse,]* We must suppose that Kent advances looking on his disguise. This circumstance very naturally leads to his speech, which otherwise would have no very apparent introduction. *If I can change my speech as well as I have changed my dress.* To *diffuse* speech, signifies to *disorder* it, and so to *disguise* it; as in *The Merry Wives of Windsor*, Act IV. sc. vii:

“——rush at once

“With some *diffused* song.”——

Again, in *The Nice Valour*, &c. by Beaumont and Fletcher, Cupid says to the *Passionate Man*, who appears disordered in his dress:

“——Go not so *diffusedly*.”

Again, in our author's *King Henry V*:

“——swearing, and stern looks, *diffus'd* attire.”

Again, in a book entitled, *A Green Forest, or A Natural History*, &c. by John Maplet, 1567:—“In this stone is apparently seene verie often the verie forme of a tode, with bespotted and coloured feete, but those uglye and *defusedly*.”——To *diffuse* speech may, however, mean to *speak broad* with a clownish accent.

STEEVENS.

*Diffused* certainly meant, in our author's time, wild, irregular, heterogeneous. So, in Greene's *Farewell to Follie*, 1617: “I have seen an English gentleman so *defused* in his suits, his doublet being for the weare of Castile, his hose for Venice, his hat for France, his cloak for Germany, that he seemed no way to be an Englishman but by the face.” MALONE.

If thou can'st serve where thou dost stand condemn'd,  
(So may it come!) thy master, whom thou lov'st,  
Shall find thee full of labours.

*Horns within. Enter LEAR, Knights, and Attendants. .*

LEAR. Let me not stay a jot for dinner; go, get it ready. [*Exit an Attendant.*] How now, what art thou?

KENT. A man, sir.

LEAR. What dost thou profess? What wouldst thou with us?

KENT. I do profess to be no less than I seem; to serve him truly, that will put me in trust; to love him that is honest; to converse with him that is wise, and says little;<sup>3</sup> to fear judgment; to fight, when I cannot choose; and to eat no fish.<sup>4</sup>

<sup>3</sup> ———to converse with him that is wise, and says little;] To converse signifies immediately and properly to keep company, not to discourse or talk. His meaning is, that he chooses for his companions men of reserve and caution; men who are not tattlers nor tale-bearers. JOHNSON.

We still say in the same sense—he had criminal conversation with her—meaning commerce.

So, in *King Richard III*:

“His apparent open guilt omitted,

“I mean his conversation with Shore's wife.” MALONE.

<sup>4</sup> ———and to eat no fish.] In Queen Elizabeth's time the Papists were esteemed, and with good reason, enemies to the government. Hence the proverbial phrase of, *He's an honest man, and eats no fish*; to signify he's a friend to the government and a Protestant. The eating fish, on a religious account, being then esteemed such a badge of popery, that when it was enjoined for a season by act of parliament, for the encouragement of the fish-towns, it was thought necessary to declare the reason; hence it was called *Cecil's fast*. To this disgraceful badge of popery

*LEAR.* What art thou?

*KENT.* A very honest-hearted fellow, and as poor as the king.

*LEAR.* If thou be as poor for a subject, as he is for a king, thou art poor enough. What wouldest thou?

*KENT.* Service.

*LEAR.* Who wouldest thou serve?

*KENT.* You.

*LEAR.* Dost thou know me, fellow?

*KENT.* No, sir; but you have that in your countenance, which I would fain call master.

*LEAR.* What's that?

*KENT.* Authority.

*LEAR.* What services canst thou do?

*KENT.* I can keep honest counsel, ride, run, mar a curious tale in telling it, and deliver a plain message bluntly: that which ordinary men are fit for, I am qualified in; and the best of me is diligence.

*LEAR.* How old art thou?

*KENT.* Not so young, sir, to love a woman for fingering; nor so old, to dote on her for any thing: I have years on my back forty-eight.

*LEAR.* Follow me; thou shalt serve me; if I like thee no worse after dinner, I will not part from thee

Fletcher alludes in his *Woman-hater*, who makes the courtesan say, when Lazarillo, in search of the umbrano's head, was seized at her house by the intelligencers for a traitor: "Gentlemen, I am glad you have discovered him. He should not have eaten under my roof for twenty pounds. And sure I did not like him, when he called for fish." And Marston's *Dutch Courtesan*: "I trust I am none of the wicked that eat fish a Fridays."

WARBURTON.

yet.—Dinner, ho, dinner!—Where's my knave?  
my fool? Go you, and call my fool hither:

*Enter Steward.*

You, you, firrah, where's my daughter?

*STEW.* So please you,— *[Exit.*

*LEAR.* What says the fellow there? Call the  
clotpoll back.—Where's my fool, ho?—I think  
the world's asleep.—How now? where's that mon-  
grel?

*KNIGHT.* He says, my lord, your daughter is not  
well.

*LEAR.* Why came not the slave back to me,  
when I called him?

*KNIGHT.* Sir, he answered me in the roundest  
manner, he would not.

*LEAR.* He would not!

*KNIGHT.* My lord, I know not what the matter  
is; but, to my judgment, your highness is not en-  
tertained with that ceremonious affection as you  
were wont; there's a great abatement of kindness<sup>s</sup>  
appears, as well in the general dependants, as in  
the duke himself also, and your daughter.

*LEAR.* Ha! sayest thou so?

*KNIGHT.* I beseech you, pardon me, my lord, if  
I be mistaken; for my duty cannot be silent, when  
I think your highness is wronged.

*LEAR.* Thou but rememberest me of mine own  
conception; I have perceived a most faint neglect

<sup>s</sup> — *of kindness*—] These words are not in the quartos.  
MALONE,



of late; which I have rather blamed as mine own jealous curiosity,<sup>6</sup> than as a very pretence<sup>7</sup> and purpose of unkindness: I will look further into't. —But where's my fool? I have not seen him this two days.

*KNIGHT.* Since my young lady's going into France, sir, the fool hath much pined away.<sup>8</sup>

*LEAR.* No more of that; I have noted it well.—Go you, and tell my daughter I would speak with her.—Go you, call hither my fool.—

*Re-enter Steward.*

O, you sir, you sir, come you hither: Who am I, sir?

*STEW.* My lady's father.

*LEAR.* My lady's father! my lord's knave: you whoreson dog! you slave! you cur!

*STEW.* I am none of this, my lord;<sup>9</sup> I beseech you, pardon me.

*LEAR.* Do you bandy looks<sup>1</sup> with me, you rascal?  
[*Striking him.*]

<sup>6</sup> ———*jealous curiosity,*] By this phrase King Lear means, I believe, a *punctilious jealousy*, resulting from a scrupulous watchfulness of his own dignity. STEEVENS.

<sup>7</sup> ———*a very pretence*——] *Pretence* in Shakspeare generally signifies *design*. So, in a foregoing scene in this play: “—to no other *pretence* of danger.” Again, in Holinshed, p. 648: “—the *pretensed* evill purpose of the queene.” STEEVENS.

<sup>8</sup> *Since my young lady's going into France, sir, the fool hath much pined away.*] This is an endearing circumstance in the Fool's character, and creates such an interest in his favour, as his wit alone might have failed to procure for him. STEEVENS.

<sup>9</sup> *I am none of this, my lord; &c.*] Thus the quartos. The folio reads—I am none of *these*, my lord; I beseech your pardon.

MALONE.

<sup>1</sup> ———*bandy looks*——] A metaphor from *Tennis*:

STEW. I'll not be firuck, my lord.

KENT. Nor tripped neither; you base foot-ball player.  
[Tripping up his Heels.]

LEAR. I thank thee, fellow; thou servest me, and I'll love thee.

KENT. Come, fir, arife, away; I'll teach you differences; away, away: If you will meafure your lubber's length again, tarry: but away: go to; Have you wifdom? <sup>2</sup> fo. [Pushes the Steward out.]

LEAR. Now, my friendly knave, I thank thee: there's earnest of thy fervice.

[Giving KENT Money.]

Enter Fool.

FOOL. Let me hire him too;—Here's my coxcomb.  
[Giving KENT his Cap.]

LEAR. How now, my pretty knave? how doft thou?

FOOL. Sirrah, you were beft take my coxcomb.

KENT. Why, fool? <sup>3</sup>

FOOL. Why? For taking one's part that is out of favour: Nay, an thou canft not fmile as the

"Come in, take this *bandy* with the racket of patience."  
*Decker's Satiromastix*, 1602.

Again:

"—— buckle with them hand to hand,

"And *bandy* blows as thick as hailftones fall."

*Wily Beguiled*, 1606. STEEVENS.

"To *bandy* a ball," Cole defines, *clava pilam torquere*; "to *bandy* at tennis," *reticulo pellere*. Dict. 1679. MALONE.

<sup>2</sup> *Have you wifdom?*] Thus the folio. The quarto reads—*you have wifdom*. MALONE.

<sup>3</sup> *Why, fool?*] The folio reads—*why, my boy?* and gives this queftion to Lear. STEEVENS.

wind fits, thoult catch cold shortly:<sup>4</sup> There, take my coxcomb:<sup>5</sup> Why, this fellow has banished two of his daughters, and did the third a blessing against his will; if thou follow him, thou must needs wear my coxcomb.—How now, nuncle?<sup>6</sup> 'Would I had two coxcombs,<sup>7</sup> and two daughters!<sup>8</sup>

LEAR. Why, my boy?

FOOL. If I gave them all my living,<sup>9</sup> I'd keep my coxcombs myself: There's mine; beg another of thy daughters.<sup>1</sup>

<sup>4</sup> —*thoult catch cold shortly:*] i. e. be turned out of doors, and exposed to the inclemency of the weather. FARMER.

<sup>5</sup> —*take my coxcomb:*] Meaning his cap, called so, because on the top of the fool or jester's cap was sewed a piece of red cloth, resembling the comb of a cock. The word, afterwards, was used to denote a vain, conceited, meddling fellow.

WARBURTON.

See Fig. XII. in the plate at the end of the first part of *King Henry IV.* with Mr. Tollet's explanation, who has since added, that Minshew, in his *Dictionary*, 1627, says, "Natural ideots and fools, have, and still do accustom themselves to weare in their cappes cockes feathers, or a hat *with a neck and heade of a cocke on the top*, and a bell thereon," &c. STEEVENS.

<sup>6</sup> —*How now, nuncle?*] Aunt is a term of respect in France. So, in *Lettres D'Eliz. de Baviere Duchesse D'Orleans*, Tom. II. p. 65, 66: "C'etoit par un'espece de plaifanterie de badinage sans consequence, que la Dauphine appelloit Madame de Maintenon *ma tante*. Les filles d'honneur appelloient toujours leur gouvernante *ma tante*." And it is remarkable at this day that the lower people in Shropshire call the Judge of assize —"my nuncle the Judge." VAILLANT.

<sup>7</sup> —*two coxcombs,*] Two fools caps, intended, as it seems, to mark double folly in the man that gives all to his daughters.

JOHNSON.

<sup>8</sup> —*and two daughters.*] Perhaps we should read—*an' two daughters*; i. e. *if*. FARMER.

<sup>9</sup> —*all my living,*] *Living* in Shakspere's time signified estate, or property. So, in *Friar Bacon and Friar Bungay*, by R. Greene, 1594:

"In Laxfield here my land and *living* lies." MALONE.

<sup>1</sup> —*beg another of thy daughters.*] The Fool means to say,

LEAR. Take heed, firrah ; the whip.

FOOL. Truth's a dog that must to kennel ; he must be whipped out, when Lady, the brach,<sup>2</sup> may stand by the fire and flink.

LEAR. A pestilent gall to me !

FOOL. Sirrah, I'll teach thee a speech.

LEAR. Do.

FOOL. Mark it, nuncle :—

Have more than thou showest,  
 Speak less than thou knowest,  
 Lend less than thou owest,<sup>3</sup>  
 Ride more than thou goest,  
 Learn more than thou trowest,<sup>4</sup>  
 Set less than thou throwest ;

that it is by *begging* only that the old king can obtain any thing from his daughters : even a badge of folly in having reduced himself to such a situation. MALONE.

<sup>2</sup> ——— *Lady, the brach,*] *Brach* is a bitch of the hunting kind.

“ Nos quidem hodie *brach* dicimus de cane fœminea, quæ leporem ex odore persequitur. Spelm. Gloss. in voce *Bracco*.”

Dr. Letherland, on the margin of Dr. Warburton's edition, proposed *lady's brach*, i. e. *favour'd animal*. The third quarto has a much more unmannerly reading, which I would not wish to establish : but the other quarto editions concur in reading *lady oth'e brach*. *Lady* is still a common name for a hound. So Hotspur :

“ I had rather hear *Lady*, my *brach*, howl in Irish.”

Again, in Ben Jonson's *Poem to a Friend*, &c :

“ Do all the tricks of a salt *lady* bitch.”

In the old black letter *Booke of Huntyng*, &c. no date, the list of dogs concludes thus : “ ———and imall *ladi popies* that bere awai the fleas and divers small fautes.” We might read—“ when *lady, the brach*,” &c. STEEVENS.

Both the quartos of 1608 read—when *Lady oth'e brach*. I have therefore printed—*lady, the brach*, grounding myself on the reading of those copies, and on the passage quoted by Mr. Steevens from *King Henry IV*. P. I. The folio, and the late editions, read—when *the lady brach*, &c. MALONE.

Leave thy drink and thy whore,  
And keep in-a-door,  
And thou shalt have more  
Than two tens to a score.

LEAR. This is nothing, fool.<sup>5</sup>

FOOL. Then 'tis like the breath of an unfee'd lawyer; you gave me nothing for't: Can you make no use of nothing, nuncle?

LEAR. Why, no, boy; nothing can be made out of nothing.

FOOL. Pr'ythee, tell him, so much the rent of his land comes to; he will not believe a fool.

[To KENT.

LEAR. A bitter fool!

FOOL. Dost thou know the difference, my boy, between a bitter fool and a sweet fool?

LEAR. No, lad;<sup>6</sup> teach me.

FOOL. That lord, that counsel'd thee  
To give away thy land,  
Come place him here by me,—  
Or do thou<sup>7</sup> for him stand:

<sup>5</sup> *Lend less than thou owest,]* That is, do not lend all that thou hast. To owe, in old English, is to possess. If owe be taken for to be in debt, the more prudent precept would be:

Lend more than thou owest. JOHNSON.

<sup>6</sup> *Learn more than thou trowest,]* To trow, is an old word which signifies to believe. The precept is admirable.

WARBURTON.

<sup>5</sup> *This is nothing, fool.]* The quartos give this speech to Lear.

STEEVENS.

In the folio these words are given to Kent. MALONE.

<sup>6</sup> *No, lad;]* This dialogue, from *No, lad, teach me*, down to *Give me an egg*, was restored from the first edition by Mr. Theobald. It is omitted in the folio, perhaps for political reasons, as it seemed to censure the monopolies. JOHNSON.

<sup>7</sup> *Or do thou—]* The word *or*, which is not in the quartos, was supplied by Mr. Steevens. MALONE.



The sweet and bitter fool  
 Will presently appear;  
 The one in motley here,  
 The other found out there.

LEAR. Dost thou call me fool, boy?

FOOL. All thy other titles thou hast given away;  
 that thou wast born with.

KENT. This is not altogether fool, my lord.

FOOL. No, 'faith, lords and great men will not let me; if I had a monopoly out, they would have part on't:<sup>8</sup> and ladies too, they will not let me have all fool to myself; they'll be snatching.—Give me an egg, nuncle, and I'll give thee two crowns.

LEAR. What two crowns shall they be?

FOOL. Why, after I have cut the egg i' the middle, and eat up the meat, the two crowns of the egg. When thou clovest thy crown i' the middle,

<sup>8</sup> ———if I had a monopoly out, they would have part on't:] A satire on the gross abuses of monopolies at that time; and the corruption and avarice of the courtiers, who commonly went shares with the patentee. WARBURTON.

The modern editors, without authority, read—

——a monopoly on't,——

*Monopolies* were in Shakspeare's time the common objects of satire. So, in Decker's *Match me in London*, 1631: "—Give him a court loaf, stop his mouth with a *monopoly*."

Again, in *Ram-Alley, or Merry Tricks*, 1611: "A knight that never heard of smock fees! I would I had a *monopoly* of them, so there was no impost set on them."

Again, in *The Birth of Merlin*, 1662: "——So foul a monster would be a fair *monopoly* worth the begging."

In the books of the Stationers' Company, I meet with the following entry. "John Charlewoode, Oct. 1587: lycensed unto him by the whole consent of the assisants, the *onlye* ymprinting of all manner of billes for plaiers." Again, Nov. 6, 1615, The liberty of printing *all* billes for fencing was granted to Mr. Purfoot. STEEVENS.

and gavest away both parts, thou borest thine ass on thy back over the dirt: Thou had'st little wit in thy bald crown, when thou gavest thy golden one away. If I speak like myself in this, let him be whipped that first finds it so.

*Fools had ne'er less grace in a year;*<sup>9</sup> [Singing.  
*For wise men are grown foppish;*  
*And know not how their wits to wear,*  
*Their manners are so apish.*

LEAR. When were you wont to be so full of songs, firrah?

FOOL. I have used it, nuncle, ever since thou madest thy daughters thy mother:<sup>1</sup> for when thou gavest them the rod, and put'st down thine own breeches,

*Then they for sudden joy did weep,*<sup>2</sup> [Singing.  
*And I for sorrow sung,*  
*That such a king should play bo-peep,*<sup>3</sup>  
*And go the fools among.*

<sup>9</sup> *Fools had ne'er less grace in a year;*] There never was a time when fools were less in favour; and the reason is, that they were never so little wanted, for wise men now supply their place. Such I think is the meaning. JOHNSON.

——*less grace*——] So the folio. Both the quartos read—*less wit*. STEEVENS.

In *Mother Bombie*, a comedy by Lyly, 1594, we find, “I think gentlemen *had never less wit in a year*.” I suspect therefore the original to be the true reading. MALONE.

<sup>1</sup> ——*since thou madest thy daughters thy mother:*] i. e. when you invested them with the authority of a mother. Thus the quartos. The folio reads, with less propriety,—*thy mothers*. MALONE.

<sup>2</sup> *Then they for sudden joy did weep, &c.*] So, in *The Rape of Lucrece*, by Heywood, 1630:

Pr'ythee, nuncle, keep a school-master that can teach thy fool to lie; I would fain learn to lie.

*LEAR.* If you lie, firrah, we'll have you whipped.

*FOOL.* I marvel, what kin thou and thy daughters are: they'll have me whipped for speaking true, thou'lt have me whipped for lying; and, sometimes, I am whipped for holding my peace. I had rather be any kind of thing, than a fool: and yet I would not be thee, nuncle; thou hast pared thy wit o'both sides, and left nothing in the middle: Here comes one o'the parings.

*Enter GONERIL.*

*LEAR.* How now, daughter? what makes that frontlet<sup>4</sup> on? Methinks, you are too much of late i' the frown.

“ When Tarquin first in court began,

“ And was approved King,

“ So men for sudden joy did weep,

“ But I for sorrow sing.”

I cannot ascertain in what year T. Heywood first published this play, as the copy in 1630, which I have used, was the *fourth* impression. STEEVENS.

<sup>3</sup> *That such a king should play bo-peep,*] Little more of this game, than its mere denomination, remains. It is mentioned, however, in Churchyard's *Charitie*, 1593, in company with two other childish plays, which it is not my office to explain:

“ Cold parts men plaie, much like old plaine *bo-peepe*,

“ Or counterfait, in-dock-out-nettle, still.” STEEVENS.

<sup>4</sup> — *that frontlet*—] Lear alludes to the *frontlet*, which was anciently part of a woman's dress. So, in a play called *The Four P's*, 1569:

“ Forsooth, women have many lets,

“ And they be masked in many nets:

“ As *frontlets*, fillets, partlets, and bracelets:

“ And then their bonets and their pionets.”

**FOOL.** Thou wast a pretty fellow, when thou had'st no need to care for her frowning; now thou art an O without a figure:<sup>5</sup> I am better than thou<sup>6</sup> art now; I am a fool, thou art nothing.—Yes, fool-footh, I will hold my tongue; so your face [*To GON.*] bids me, though you say nothing. Mum, mum,  
 He that keeps nor crust nor crum,  
 Weary of all, shall want some.—  
 That's a shealed peascod.<sup>7</sup> [*Pointing to LEAR.*]

Again, in Lyly's *Midas*, 1592: "Hoods, frontlets, wires, cauls, curling-irons, perriwigs, bodkins, fillets, hair-laces, ribbons, roles, knotstrings, glaſſes," &c.

Again, and more appositely, in *Zepheria*, a collection of sonnets, 4to. 1594:

"But now, my sunne, it fits thou take thy set,  
 "And vayle thy face with frownes as with a *frontlet*."

STEEVENS.

A *frontlet* was a forehead-cloth, used formerly by ladies at night to render that part smooth. Lear, I suppose, means to say, that Goneril's brow was as completely covered by a frown, as it would be by a frontlet.

So, in Lyly's *Euphues and his England*, 4to. 1580: "The next day I coming to the gallery where she was solitarily walking, with her *frowning cloth*, as sicke lately of the fullens," &c.

MALONE.

<sup>5</sup> — now thou art an O without a figure:] The Fool means to say, that Lear, "having pared his wit on both sides, and left nothing in the middle," is become a mere cypher; which has no arithmetical value, unless preceded or followed by some figure. In *The Winter's Tale* we have the same allusion, reversed:

"—and therefore, like a cypher,  
 "Yet standing in rich place, I multiply,  
 "With one—we thank you,—many thousands more  
 "Standing before it." MALONE.

<sup>6</sup> — I am better than thou &c.] This bears some resemblance to Falstaff's reply to the Prince, in *King Henry IV.* P. I: "A better than thou; I am a gentleman, thou art a drawer."

STEEVENS.

<sup>7</sup> *That's a shealed peascod.*] i. e. Now a mere husk, which contains nothing. The outside of a king remains, but all the intrinsic parts of royalty are gone: he has nothing to give.

JOHNSON.

GON. Not only, fir, this your all-licens'd fool,  
 But other of your insolent retinue  
 Do hourly carp and quarrel; breaking forth  
 In rank and not-to-be-endured riots. Sir,  
 I had thought, by making this well known unto you,  
 To have found a safe redress; but now grow fearful,  
 By what yourself too late have spoke and done,  
 That you protect this course, and put it on<sup>8</sup>  
 By your allowance;<sup>9</sup> which if you should, the fault  
 Would not 'scape censure, nor the redresses sleep;  
 Which, in the tender of a wholesome weal,  
 Might in their working do you that offence,  
 Which else were shame, that then necessity  
 Will call discreet proceeding.

FOOL. For you trow, nuncle,  
 The hedge-sparrow fed the cuckoo so long,  
 That it had its head bit off by its young.  
 So, out went the candle, and we were left darkling.<sup>1</sup>

[*That's a shealed peascod.*] The robing of Richard II'd's effigy in Westminster Abbey is wrought with *peascods open*, and the *peas out*; perhaps an allusion to his being once in full possession of sovereignty, but soon reduced to an empty title. See Camden's *Remains*, 1674, p. 453, edit. 1657, p. 340. TOLLET.

<sup>8</sup> ——— *put it on*—] i. e. promote, push it forward. So, in *Macbeth*:

“ ——— the powers above

“ *Put on their instruments.*”—— STEEVENS.

<sup>9</sup> *By your allowance*;] *By your approbation.* MALONE.

<sup>1</sup> ——— *were left darkling.*] This word is used by Milton, *Paradise Lost*, Book I:

“ ——— as' the wakeful bird

“ *Sings darkling.*”——

and long before, as Mr. Malone observes, by Marston, &c.

Dr. Farmer concurs with me in supposing, that the words—  
*So out went the candle*, &c. are a fragment of some old song.

STEEVENS.

Shakspeare's Fools are certainly copied from the life. The originals whom he copied were no doubt men of quick parts; lively



LEAR. Are you our daughter?

GON. Come, sir, I would, you would make use of that good wisdom whereof I know you are fraught; and put away these dispositions, which of late transform you<sup>2</sup> from what you rightly are.

FOOL. May not an ass know when the cart draws the horse?—Whoop, Jug!<sup>3</sup> I love thee.

LEAR. Does any here know me?—Why this is not Lear:<sup>4</sup> does Lear walk thus? speak thus?

and farcastick. Though they were licensed to say any thing, it was still necessary to prevent giving offence, that every thing they said should have a playful air: we may suppose therefore that they had a custom of taking off the edge of too sharp a speech by covering it hastily with the end of an old song, or any glib nonsense that came into the mind. I know no other way of accounting for the incoherent words with which Shakspeare often finishes this Fool's speeches. SIR JOSHUA REYNOLDS.

In a very old dramatick piece, entitled *A very mery and pythie Comedy, called The longer thou livest the more Foole thou art*, printed about the year 1580, we find the following stage-direction: "Entreth Moros, counterfainting a vaine gesture and a foolish countenance, synging the foote of many songs, as fools were wont." MALONE.

See my note on Act III. sc. vi. in which this passage was brought forward, long ago, [1773] for a similar purpose of illustration. STEEVENS.

<sup>2</sup> —transform you—] Thus the quartos. The folio reads —transport you. STEEVENS.

<sup>3</sup> —Whoop, Jug! &c.] There are in the Fool's speeches several passages which seem to be proverbial allusions, perhaps not now to be understood. JOHNSON.

—Whoop, Jug! I love thee.] This, as I am informed, is a quotation from the burthen of an old song. STEEVENS.

Whoop, Jug, I'll do thee no harm, occurs in *The Winter's Tale*. MALONE.

<sup>4</sup> —this is not Lear:] This passage appears to have been imitated by Ben Jonson in his *Sad Shepherd*:

"——— this is not Marian!

"Nor am I Robin Hood! I pray you ask her!

Where are his eyes? Either his notion weakens, or his discernings are lethargied.—Sleeping or waking?—Ha! sure 'tis not so.<sup>5</sup>—Who is it that can tell me who I am?—Lear's shadow?<sup>6</sup> I would learn that; for by the marks of sovereignty, knowledge, and reason, I should be false persuaded I had daughters.<sup>7</sup>—

“Ask her, good shepherds! ask her all for me:

“Or rather ask yourselves, if she be she;

“Or I be I.” STEEVENS.

<sup>5</sup> ——— *sleeping or waking?*—Ha! *sure 'tis not so.*] Thus the quartos. The folio: Ha! waking? 'Tis not so. MALONE.

<sup>6</sup> ——— *Lear's shadow?*] The folio gives these words to the Fool. STEEVENS.

And, I believe, rightly. M. MASON.

<sup>7</sup> ——— *for by the marks of sovereignty, knowledge, and reason, &c.*] His daughters prove so unnatural, that, if he were only to judge by the reason of things, he must conclude, they cannot be his daughters. This is the thought. But how does his kingship or sovereignty enable him to judge of this matter? The line, by being false pointed, has lost its sense. We should read:

*Of sovereignty, of knowledge.*——

i. e. the understanding. He calls it, by an equally fine phrase, in *Hamlet*,—*Sovereignty of reason*. And it is remarkable that the editors had depraved it there too. See note, Act I. sc. vii. of that play. WARBURTON.

The contested passage is wanting in the folio. STEEVENS.

The difficulty, which must occur to every reader, is, to conceive how *the marks of sovereignty, of knowledge, and of reason*, should be of any use to *persuade Lear that he had, or had not, daughters*. No logick, I apprehend, could draw such a conclusion from such premises. This difficulty, however, may be entirely removed, by only pointing the passage thus:—*for by the marks of sovereignty, knowledge, and of reason, I should be false persuaded—I had daughters.—Your name, fair gentlewoman?*

The chain of Lear's speech being thus untangled, we can clearly trace the succession and connection of his ideas. The undutiful behaviour of his daughter so disconcerts him, that he doubts, by turns, whether she is Goneril, and whether he himself is Lear. Upon her first speech, he only exclaims,

—— *Are you our daughter?*

*FOOL.* Which they will make an obedient father.<sup>8</sup>

Upon her going on in the same style, he begins to question his own sanity of mind, and even his personal identity. He appeals to the by-standers,

*Who is it that can tell me who I am?*

I should be glad to be told. For (if I was to judge myself) *by the marks of sovereignty, knowledge, and reason*, which once distinguished Lear, (but which I have now lost) *I should be false* (against my own consciousness) *persuaded* (that I am not Lear). He then slides to the examination of another distinguishing mark of Lear:

—*I had daughters.*

But not able, as it should seem, to dwell upon so tender a subject, he hastily recurs to his first doubt concerning Goneril,—

*Your name, fair gentlewoman?* TYRWHITT.

This notice is written with confidence disproportionate to the conviction which it can bring. Lear might as well know by the marks and tokens arising from sovereignty, knowledge, and reason, that he had or had not daughters, as he could know by any thing else. But, says he, if I judge by these tokens, I find the persuasion false by which I long thought myself the father of daughters. JOHNSON.

I cannot approve of Dr. Warburton's manner of pointing this passage, as I do not think that *sovereignty of knowledge* can mean *understanding*; and if it did, what is the difference between understanding and reason? In the passage he quotes from Hamlet, *sovereignty of reason* appears to me to mean, the ruling power, the governance of reason; a sense that would not answer in this place.

Mr. Tyrwhitt's observations are ingenious, but not satisfactory; and as for Dr. Johnson's explanation, though it would be certainly just had Lear expressed himself in the past, and said, "I have been false persuaded I had daughters," it cannot be the just explanation of the passage as it stands. The meaning appears to me to be this:

"Were I to judge from the marks of sovereignty, of knowledge, or of reason, I should be induced to think I had daughters, yet that must be a false persuasion;—It cannot be."

I could not at first comprehend why the tokens of sovereignty should have any weight in determining his persuasion that he had daughters; but by the marks of sovereignty he means, those tokens of royalty which his daughters then enjoyed as derived from him. M. MASON.

LEAR. Your name, fair gentlewoman?

GON. Come, sir;

This admiration is much o'the favour<sup>9</sup>

Of other your new pranks. I do beseech you

To understand my purposes aright:

As you are old and reverend, you should be wise:<sup>1</sup>

Lear, it should be remembered, has not parted with all *the marks of sovereignty*. In the midst of his prodigality to his children, he reserved to himself *the name and all the additions to a king*.—Shakspeare often means more than he expresses. Lear has just asked whether he is a shadow. I wish, he adds, to be resolved on this point; for if I were to judge by the marks of sovereignty, and the consciousness of reason, I should be persuaded that I am not a shadow, *but a man, a king*, and a father. But this latter persuasion is false; for those whom I thought my daughters, are *unnatural hags*, and never proceeded from these loins.

As therefore I am not a father, so neither may I be an embodied being; I may yet be a shadow. However, let me be certain. *Your name, fair gentlewoman?*

All the late editions, without authority, read—by the marks of sovereignty, of knowledge, and of reason.—The words—*I would learn that, &c. to—an obedient father*, are omitted in the folio. MALONE.

<sup>8</sup> Which *they will make an obedient father*.] Which, is on this occasion used with two deviations from present language. It is referred, contrary to the rules of grammarians, to the pronoun *I*, and is employed, according to a mode now obsolete, for *whom*, the accusative case of *who*. STEEVENS.

<sup>9</sup> —o'the favour—] i. e. of the complexion. So, in *Julius Cæsar*:

“In favour's like the work we have in hand.”

STEEVENS.

<sup>1</sup> *As you are old and reverend, you should be wise*:] The redundancy of this line convinces me of its interpolation. What will the reader lose by the omission of the words—*you should*? I would print:

*As you are old and reverend, be wise*:

In the fourth line from this, the epithet—*riotous*, might for the same reason be omitted. *To make an inn* of a private house, by taking unwarrantable liberties in it, is still a common phrase.

STEEVENS.



Here do you keep a hundred knights and squires;  
 Men so disorder'd, so debauch'd, and bold,  
 That this our court, infected with their manners,  
 Shows like a riotous inn: epicurism and lust  
 Make it more like a tavern, or a brothel,  
 Than a grac'd palace.<sup>2</sup> The shame itself doth speak  
 For instant remedy: Be then desir'd  
 By her, that else will take the thing she begs,  
 A little to disquantity your train;<sup>3</sup>  
 And the remainder, that shall still depend,<sup>4</sup>  
 To be such men as may besort your age,  
 And know themselves and you.

<sup>2</sup> ——— *a grac'd palace.*] A palace graced by the presence of a sovereign. WARBURTON.

<sup>3</sup> *A little to disquantity your train;*] A little is the common reading; but it appears, from what Lear says in the next scene, that this number *fifty* was required to be cut off, which (as the editions stood) is no where specified by Goneril. POPE.

Mr. Pope for—*A little* substituted—*Of fifty.* MALONE.

If Mr. Pope had examined the old copies as accurately as he pretended to have done, he would have found, in the *first folio*, that Lear had an *exit* marked for him after these words—

*To have a thankless child.—Away, away,*  
 and goes out, while Albany and Goneril have a short conference of two speeches; and then returns in a still greater passion, having been informed (as it should seem) of the express number, without:

“What? *fifty* of my followers at a clap!”

This renders all change needless; and *away, away*, being restored, prevents the repetition of *go, go, my people*; which, as the text stood before this regulation, concluded both that and the foregoing speech. Goneril, with great art, is made to avoid mentioning the limited number; and leaves her father to be informed of it by accident, which she knew would be the case as soon as he left her presence. STEEVENS.

<sup>4</sup> ——— *still depend,*] *Depend*, for continue in service.

WARBURTON.

So, in *Measure for Measure*:

“Canst thou believe thy living is a life,

“So stinkingly depending?” STEEVENS.



*LEAR.* Darkneſs and devils!—  
Saddle my horſes; call my train together.—  
Degenerate baſtard! I'll not trouble thee;  
Yet have I left a daughter.

*GON.* You ſtrike my people; and your diſorder'd  
rabble  
Make ſervants of their betters.

*Enter ALBANY.*

*LEAR.* Woe, that too late repents,<sup>5</sup>—O, fir, are  
you come?<sup>6</sup>  
Is it your will? [*To ALB.*] Speak, fir.—Prepare  
my horſes.  
Ingratitude! thou marble-hearted fiend,  
More hideous, when thou ſhow'ſt thee in a child,  
Than the ſea-monſter!<sup>7</sup>

*ALB.* Pray, fir, be patient.<sup>8</sup>

<sup>5</sup> Woe, *that too late repents,*] This is the reading of the folio. Both the quartos, for *Woe*, have *We*, and that of which the firſt ſignature is B, reads—*We* that too late *repent's*—; i. e. *repent us*: which I ſuſpect is the true reading. Shakspeare might have had *The Mirrour for Magiſtrates* in his thoughts:

“ They call'd him doting foole, all his requests debarr'd,

“ Demanding if with life he were not well content:

“ Then he *too late his rigour did repent*

“ 'Gainſt me,—.” *Story of Queen Cordila.* MALONE.

My copy of the quarto, of which the firſt ſignature is A, reads—*We* that too late *repent's us*. STEEVENS.

<sup>6</sup> — *O, fir, are you come?*] Theſe words are not in the folio. MALONE.

<sup>7</sup> *Than the ſea-monſter!*] Mr. Upton obſerves, that the ſea-monſter is the *Hippopotamus*, the hieroglyphical ſymbol of impiety and ingratitude. Sandys, in his *Travels*, ſays—“ that he killeth his fire, and raviſheth his own dam.” STEEVENS.

<sup>8</sup> *Pray, fir, be patient.*] The quartos omit this ſpeech.

STEEVENS.



*ALB.* My lord, I am guiltless, as I am ignorant  
Of what hath mov'd you.<sup>2</sup>

*LEAR.* It may be so, my lord.—Hear, nature,  
hear;

Dear goddess, hear! Suspend thy purpose, if  
Thou didst intend to make this creature fruitful!  
Into her womb convey sterility!

Dry up in her the organs of increase;  
And from her derogate body<sup>3</sup> never spring  
A babe to honour her! If she must teem,  
Create her child of spleen; that it may live,  
And be a thwart<sup>4</sup> disnatur'd<sup>5</sup> torment to her!  
Let it stamp wrinkles in her brow of youth;  
With cadent tears<sup>6</sup> fret channels in her cheeks;

<sup>2</sup> *Of what hath mov'd you.*] Omitted in the quartos.

STEEVENS.

<sup>3</sup> ——— *from her derogate body*—] *Derogate* for *unnatural*.

WARBURTON.

Rather, I think, *degraded*; *blasted*. JOHNSON.

Her shrunk and wasted body. See Bullokar's *English Expo-*  
*sitor*, 1616: "*Derogate*. To impair, diminish, or take away."

MALONE.

*Degraded* (Dr. Johnson's first explanation) is surely the true  
one. So, in *Cymbeline*: "Is there no *derogation* in't?—You  
cannot *derogate*, my lord," i. e. *degrade* yourself. STEEVENS.

<sup>4</sup> ——— *thwart*—] *Thwart*, as a noun adjective, is not fre-  
quent in our language. It is, however, to be found in *Promos*  
and *Cassandra*, 1578: "Sith fortune *thwart* doth crosse my  
joys with care." HENDERSON.

<sup>5</sup> ——— *disnatur'd*—] *Disnatur'd* is wanting natural affection.  
So Daniel, in *Hymen's Triumph*, 1623:

"I am not so *disnatura'd* a man." STEEVENS.

<sup>6</sup> ——— *cadent tears*—] i. e. Falling tears. Dr. Warburton  
would read *cadent*. STEEVENS.

The words—*these hot tears*, in Lear's next speech, may seem  
to authorize the amendment; but the present reading is right.  
It is a more severe imprecation to wish, that tears by constant  
flowing may fret channels in the cheeks, which implies a long

Turn all her mother's pains, and benefits,  
 To laughter and contempt ;<sup>7</sup> that she may feel  
 How sharper than a serpent's tooth it is  
 To have a thankless child!—Away, away! [*Exit.*

*ALB.* Now, gods, that we adore, whereof comes  
 this?

*GON.* Never afflict yourself to know the cause ;  
 But let his disposition have that scope  
 That dotage gives it.

*Re-enter LEAR.*

*LEAR.* What, fifty of my followers, at a clap!  
 Within a fortnight?

*ALB.* What's the matter, sir?

*LEAR.* I'll tell thee;—Life and death! I am  
 aſham'd

life of wretchedness, than to wish that those channels should be made by scalding tears, which does not mark the same continuation of misery.

The same thought occurs in *Troilus and Cressida* :

“ Not Priamus and Hecuba on knees,

“ Their eyes o'er-galled with *recourse* of tears.”  
 should prevent his going to the field. M. MASON.

<sup>7</sup> *Turn all her mother's pains, and benefits,*

*To laughter and contempt ;*] “ Her mother's pains” here signifies, not bodily sufferings, or the throes of child-birth, (with which this “ disnated babe” being unacquainted, it could not deride or despise them,) but *maternal cares* ; the solicitude of a mother for the welfare of her child. So, in *King Richard III.*

“ 'Tis time to speak ; my *pains* are quite forgot.”

*Benefits* mean *good offices* ; her kind and *beneficent* attention to the education of her offspring, &c. Mr. Roderick has, in my opinion, explained both these words wrong. He is equally mistaken in supposing that the sex of this child is ascertained by the word *her* ; which clearly relates, not to Goneril's issue, but to herself. “ *Her mother's pains*” means—the pains which *she* (Goneril) takes as a mother. MALONE.

That thou hast power to shake my manhood thus ;  
 [To GONERIL.

That these hot tears,<sup>8</sup> which break from me perforce,

Should make thee worth them.—Blasts and fogs upon thee!

The untented woundings<sup>9</sup> of a father's curse Pierce every sense about thee!—Old fond eyes,

BewEEP this cause again, I'll pluck you out ;

And cast you, with the waters that you lose,<sup>1</sup>

To temper clay.—Ha! is it come to this?

Let it be so :<sup>2</sup>—Yet have I left a daughter,

Who, I am sure, is kind and comfortable ;

When she shall hear this of thee, with her nails

<sup>8</sup> *That these hot tears, &c.*] I will transcribe this passage from the first edition, that it may appear to those who are unacquainted with old books, what is the difficulty of revision, and what indulgence is due to those that endeavour to restore corrupted passages.—*That these hot tears, that breake from me perforce, should make the worst blasts and fogs upon the untender woundings of a father's curse, peruse every sense about the old fond eyes, bewEEP this cause again, &c.* JOHNSON.

<sup>9</sup> *The untented woundings—*] *Untented* wounds, means wounds in their worst state, not having a *tent* in them to digest them ; and may possibly signify here such as will not admit of having a tent put into them for that purpose. Our author quibbles on this practice in surgery, in *Troilus and Cressida* :

“ *Patr.* Who keeps the *tent* now ?

“ *Ther.* The surgeon's box, or the patient's wound.”

One of the quartos reads, *untender*. STEEVENS.

<sup>1</sup> —that you lose,] The quartos read—that you *make*.

STEEVENS.

<sup>2</sup> *Let it be so : &c.*] The reading is here gleaned up, part from the first, and part from the second edition. JOHNSON.

*Let it be so*, is omitted in the quartos. STEEVENS.

And *is it come to this* is omitted in the folio. *Yet have I left a daughter* is the reading of the quartos ; the folio has, *I have another daughter*. MALONE.



She'll flay thy wolfish visage. Thou shalt find,  
That I'll resume the shape which thou dost think  
I have cast off for ever; thou shalt, I warrant thee.<sup>3</sup>

[*Exeunt* LEAR, KENT, and *Attendants*.]

GON. Do you mark that, my lord?

ALB. I cannot be so partial, Goneril,  
To the great love I bear you,—

GON. Pray you, content.—What, Oswald, ho!  
You, sir, more knave than fool, after your master.  
[*To the Fool*.]

FOOL. Nuncle Lear, nuncle Lear, tarry, and take  
the fool with thee.

A fox, when one has caught her,  
And such a daughter,  
Should sure to the slaughter,  
If my cap would buy a halter;  
So the fool follows after. [Exit.]

\*GON.<sup>4</sup> This man hath had good counsel:—A  
hundred knights!  
'Tis politick, and safe, to let him keep  
At point,<sup>5</sup> a hundred knights. Yes, that on every  
dream,  
Each buz, each fancy, each complaint, dislike,  
He may enguard his dotage with their powers,  
And hold our lives in mercy.<sup>6</sup>—Oswald, I say!—

<sup>3</sup> ——— *thou shalt, I warrant thee.*] These words are omitted in the folio. MALONE.

<sup>4</sup> \*Gon.] All from this asterisk to the next, is omitted in the quartos. STEEVENS.

<sup>5</sup> *At point,*] I believe, means completely armed, and consequently ready at appointment or command on the slightest notice. STEEVENS.

<sup>6</sup> *And hold our lives in mercy.*] Thus the old copies. Mr. Pope who could not endure that the language of Shakspeare's age should not correspond in every instance with that of modern times, reads—*at mercy*; and the subsequent editors have adopted his innovation. MALONE.

*ALB.* Well, you may fear too far.

*GON.*

Safer than trust :<sup>7</sup>

Let me still take away the harms I fear,  
Not fear still to be taken. I know his heart :  
What he hath utter'd, I have writ my sister ;  
If she sustain him and his hundred knights,  
When I have shew'd the unfitness,\*—How now,  
Oswald ?<sup>8</sup>

*Enter Steward.*

What, have you writ that letter to my sister ?

*STEW.* Ay, madam.

*GON.* Take you some company, and away to  
horse :

Inform her full of my particular fear ;  
And thereto add such reasons of your own,  
As may compact it more.<sup>9</sup> Get you gone ;  
And hasten your return. [*Exit Stew.*] No, no, my  
lord,  
This milky gentleness, and course of yours,  
Though I condemn it not, yet, under pardon,

<sup>7</sup> *Safer than trust :*] Here the old copies add—*too far* ; as if these words were not implied in the answer of Goneril. The redundancy of the metre authorizes the present omission.

STEEVENS.

<sup>8</sup> ———*How now, Oswald ? &c.*] The quartos read—*what Oswald, ho !*

*Osw.* Here, madam.

*Gon.* What, have you writ this letter &c. STEEVENS.

<sup>9</sup> ———*compact it more.*] Unite one circumstance with another, so as to make a consistent account. JOHNSON.

*More* is here used as a dissyllable. MALONE.

I must still withhold my assent from such new dissyllables. Some monosyllable has in this place been omitted. Perhaps the author wrote—

Go, get you gone. STEEVENS.

You are much more attask'd<sup>1</sup> for want of wisdom,  
Than prais'd for harmful mildness.

<sup>1</sup> ——— *more attask'd*—] It is a common phrase now with parents and governesses: *I'll take you to task*, i. e. *I will reprehend and correct you*. To be at task, therefore, is to be liable to reprehension and correction. JOHNSON.

Both the quartos instead of *at task*—read, *alapt*. A late editor of *King Lear*, [Mr. Jennens] says, that the first quarto reads—*attask'd*; but unless there be a third quarto which I have never seen or heard of, his assertion is erroneous. STEEVENS.

The quarto printed by N. Butter, 1608, of which the first signature is B, reads—*attask'd* for want of wisdom, &c. The other quarto printed by the same printer in the same year, of which the first signature is A, reads—*alapt* for want of wisdom, &c. Three copies of the quarto first described, (which concur in reading *attask'd*,) and one copy of the other quarto, are now before me. The folio reads—*at task*.—The quartos have *praise* instead of *prais'd*. *Attask'd* I suppose, means, *charged, censured*. So, in *King Henry IV*:

“How shew'd his *tasking*? seem'd it in contempt?”

See Vol. XI. p. 409 n. 9.

In the notes on this play I shall hereafter call the quarto first mentioned, quarto B: the other, quarto A. MALONE.

Both the quartos described by Mr. Malone are at this instant before me, and they concur in reading—*alapt*. I have left my two copies of Butter's publication (which I had formerly the honour of lending to Mr. Malone) at the shop of Messieurs White, Booksellers, in Fleet Street.

I have no doubt, however, but that Mr. Malone and myself are equally justifiable in our assertions, though they contradict each other; for it appears to me that some of the quartos (like the folio 1623) must have been partially corrected while at press. Consequently the copies first worked off, escaped without correction. Such is the case respecting two of the three quartos (for three there are) of *King Henry IV*. P. II. 1600. STEEVENS.

The word *task* is frequently used by Shakspeare, and indeed by other writers of his time, in the sense of *tax*. Goneril means to say, that he was more taxed for want of wisdom, than praised for mildness.

So, in *The Island Princess*, of Beaumont and Fletcher, Quisana says to Ruy Dias:

“You are too saucy, too impudent,

“To *task* me with those errors.” M. MASON.

*ALB.* How far your eyes may pierce, I cannot tell;  
Striving to better, oft we mar what's well.<sup>2</sup>

*GON.* Nay, then—

*ALB.* Well, well; the event. [*Exeunt.*

## SCENE V.

*Court before the same.*

*Enter LEAR, KENT, and Fool.*

*LEAR.* Go you before to Gloster with these letters: acquaint my daughter no further with any thing you know, than comes from her demand out of the letter: If your diligence be not speedy, I shall be there before you.<sup>3</sup>

*KENT.* I will not sleep, my lord, till I have delivered your letter. [*Exit.*

<sup>2</sup> *Striving to better, oft we mar what's well.*] So, in our author's 103d Sonnet:

“Were it not sinful then, *striving to mend,*

“*To mar the subject that before was well?*” MALONE.

<sup>3</sup> ——— *there before you.*] He seems to intend to go to his daughter, but it appears afterwards that he is going to the house of Gloster. STEEVENS.

The word *there* in this speech shows, that when the king says, “Go you before to *Gloster*,” he means the town of Gloster, which, as Mr. Tyrwhitt has observed, Shakspeare chose to make the residence of the Duke of Cornwall and Regan, in order to give a probability to their setting out late from thence, on a visit to the Earl of Gloster, whose castle our poet conceived to be in the neighbourhood of that city. Our old English earls usually resided in the counties from whence they took their titles. Lear, not finding his son-in-law and his wife at home, follows them to the Earl of Gloster's castle. See Mr. Tyrwhitt's note, in Act II. sc. iv. MALONE.

*FOOL.* If a man's brains were in his heels, were't not in danger of kibes?

*LEAR.* Ay, boy.

*FOOL.* Then, I pr'ythee, be merry; thy wit shall not go flip-fhod.

*LEAR.* Ha, ha, ha!

*FOOL.* Shalt see, thy other daughter will use thee kindly:<sup>4</sup> for though she's as like this as a crab is like an apple, yet I can tell what I can tell.

*LEAR.* Why, what canst thou tell, my boy?<sup>5</sup>

*FOOL.* She will taste as like this, as a crab does to a crab. Thou canst tell, why one's nose stands i' the middle of his face?

*LEAR.* No.

*FOOL.* Why, to keep his eyes on either side his nose; that what a man cannot smell out, he may spy into.

*LEAR.* I did her wrong:<sup>6</sup>—

*FOOL.* Canst tell how an oyster makes his shell?

*LEAR.* No.

*FOOL.* Nor I neither; but I can tell why a snail has a house.

*LEAR.* Why?

*FOOL.* Why, to put his head in; not to give it away to his daughters, and leave his horns without a case.

<sup>4</sup> ———thy other daughter will use thee kindly:] The *Fool* uses the word *kindly* here in two senses; it means *affectionately*, and like the rest of her *kind*. M. MASON.

<sup>5</sup> Why, what canst thou tell, my boy?] So the quartos. The folio reads—What canst tell, boy? MALONE.

<sup>6</sup> I did her wrong:] He is musing on Cordelia. JOHNSON.



*LEAR.* I will forget my nature.—So kind a father!—Be my horses ready?

*FOOL.* Thy asses are gone about 'em. The reason why the seven stars are no more than seven, is a pretty reason.

*LEAR.* Because they are not eight?

*FOOL.* Yes, indeed: Thou wouldest make a good fool.

*LEAR.* To take it again perforce!<sup>7</sup>—Monster ingratitude!

*FOOL.* If thou wert my fool, nuncle, I'd have thee beaten for being old before thy time.

*LEAR.* How's that?

*FOOL.* Thou should'st not have been old, before thou hadst been wise.

*LEAR.* O let me not be mad, not mad, sweet heaven!

Keep me in temper; I would not be mad!—

<sup>7</sup> *To take it again perforce!]* He is meditating on the resumption of his royalty. JOHNSON.

He is rather meditating on his daughter's having in so violent a manner deprived him of those privileges which before she had agreed to grant him. STEEVENS.

The subject of Lear's meditation is the resumption of that moiety of the kingdom which he had given to Goneril. This was what Albany apprehended, when he replied to the upbraidings of his wife:—"Well, well; the event:"—what Lear himself projected when he left Goneril to go to Regan:—

"—Yet I have left a daughter,

"Who, I am sure, is kind and comfortable;

"When she shall hear this of thee, with her nails

"She'll flay thy wolfish visage. Thou shalt find,

"That I'll resume the shape, which thou dost think

"I have cast off for ever; thou shalt, I warrant thee."

And what Curan afterwards refers to, when he asks Edmund:—"Have you heard of no likely wars toward, 'twixt the Dukes of Cornwall and Albany?" HENLEY.

*Enter Gentleman.*

How now! Are the horses ready?

*GENT.* Ready, my lord.

*LEAR.* Come, boy.

*FOOL.* She that is maid now, and laughs at my departure,  
Shall not be a maid long, unless things be cut shorter.<sup>8</sup> [*Exeunt.*]

<sup>8</sup> ———*unless things be cut shorter.*] This idle couplet is apparently addressed to the females present at the performance of the play; and, not improbably, crept into the playhouse copy from the mouth of some buffoon actor, who “spoke more than was set down for him.”

It should seem, from Shakspeare’s speaking in this strong manner, that he had suffered the injury he describes. Indecent jokes, which the applause of the *groundlings* might occasion to be repeated, would, at last, find their way into the prompter’s books, &c.

I am aware, that such liberties were exercised by the authors of *Locrine*, &c.; but can such another offensive and extraneous address to the audience be pointed out among all the dramas of Shakspeare? STEEVENS.

## ACT II. SCENE I.

*A Court within the Castle of the Earl of Gloster.*

*Enter EDMUND and CURAN, meeting.*

EDM. Save thee, Curan.

CUR. And you, sir. I have been with your father; and given him notice, that the duke of Cornwall, and Regan his duchess, will be here with him to-night.

EDM. How comes that?

CUR. Nay, I know not: You have heard of the news abroad; I mean, the whispered ones, for they are yet but ear-kissing arguments?<sup>9</sup>

EDM. Not I; 'Pray you, what are they?

CUR.<sup>1</sup> Have you heard of no likely wars toward, 'twixt the dukes of Cornwall and Albany?

EDM. Not a word.

CUR. You may then, in time. Fare you well, sir.  
[Exit.

EDM. The duke be here to-night? The better!  
Best!

This weaves itself perforce into my business!  
My father hath set guard to take my brother;

<sup>9</sup> — ear-kissing arguments?] *Ear-kissing arguments* means that they are yet in reality only *whisper'd ones*. STEEVENS.

<sup>1</sup> *Cur.*] This, and the following speech, are omitted in one of the quartos. STEEVENS.

And I have one thing, of a queazy question,<sup>2</sup>  
Which I must act:—Briefness, and fortune, work!—  
Brother, a word;—descend:—Brother, I say;

*Enter* EDGAR.

My father watches:—O fir, fly this place;  
Intelligence is given where you are hid;  
You have now the good advantage of the night:—  
Have you not spoken 'gainst the duke of Cornwall?  
He's coming hither; now, i' the night, i' the haste,<sup>3</sup>  
And Regan with him; Have you nothing said  
Upon his party 'gainst the duke of Albany?<sup>4</sup>

<sup>2</sup> —queazy question,] Something of a *suspicious, questionable, and uncertain nature*. This is, I think, the meaning.

JOHNSON.

*Queazy*, I believe, rather means *delicate, unsettled*, what requires to be handled nicely. So, Ben Jonson, in *Sejanus*:

“Those times are somewhat *queasy* to be touch'd.—

“Have you not seen or read part of his book?”

Again, in *Letters from the Paston Family*, Vol. II. p. 127:  
“—the world seemeth *queasy* here.”

Again, in Ben Jonson's *New Inn*:

“Notes of a *queasy* and sick stomach, labouring

“With want of a true injury.”

Again, in *Much Ado about Nothing*:

“Despight of his quick wit, and *queazy* stomach.”

STEEVENS.

*Queazy* is still used in Devonshire, to express that sickness of stomach which the slightest disgust is apt to provoke.

HENLEY.

<sup>3</sup> —i' the haste,] I should have supposed we ought to read only—in *haste*, had I not met with our author's present phrase in *XII merry Jests of the Wyddow Edyth*, 1573:

“To London they tooke in all the haste,

“They wolde not once tarry to breake their faste.”

STEEVENS.

<sup>4</sup> —Have you nothing said

Upon his party 'gainst the duke of Albany?] The meaning is, have you said nothing upon the party formed by him against the duke of Albany? HANMER.

Advise yourself.<sup>5</sup>

EDG. I am sure on't, not a word.

EDM. I hear my father coming,—Pardon me:—  
In cunning, I must draw my sword upon you:—  
Draw: Seem to defend yourself: Now quit you  
well.

Yield:—come before my father;—Light, ho,  
here!—

Fly, brother;—Torches! torches!—So, farewell.—  
[Exit EDGAR.]

Some blood drawn on me would beget opinion  
[Wounds his Arm.]  
Of my more fierce endeavour: I have seen drunk-  
ards

Do more than this in sport.<sup>6</sup>—Father! father!  
Stop, stop! No help?

*Enter GLOSTER, and Servants with Torches.*

GLO. Now, Edmund, where's the villain?

EDM. Here stood he in the dark, his sharp sword  
out,

I cannot but think the line corrupted, and would read:

*Against his party, for the duke of Albany?* JOHNSON.

*Upon his party—*] i. e. on his behalf. HENLEY.

<sup>5</sup> Advise yourself.] i. e. consider, recollect yourself. So, in  
*Twelfth Night*: “Advise you what you say.” STEEVENS.

<sup>6</sup> —I have seen drunkards

*Do more than this in sport.*] So, in a passage already  
quoted in a note on *The Winter's Tale*, Act II. sc. ii. “Have I  
not been drunk for your health, eat glasses, drunk wine, stabbed  
arms, and done all offices of protested gallantry for your sake?”—  
*Marston's Dutch Courtesan*. STEEVENS.



Mumbling of wicked charms, conjuring the moon?  
To stand his auspicious mistress :<sup>8</sup>—

GLO. But where is he ?

EDM. Look, sir, I bleed.

GLO. Where is the villain, Edmund ?

EDM. Fled this way, sir. When by no means he  
could—

GLO. Pursue him, ho!—Go after.—[*Exit Serv.*]  
By no means,—what ?

EDM. Persuade me to the murder of your lord-  
ship ;

But that I told him, the revenging gods  
'Gainst parricides did all their thunders<sup>9</sup> bend ;  
Spoke, with how manifold and strong a bond  
The child was bound to the father ;—Sir, in fine,  
Seeing how loathly opposite I stood  
To his unnatural purpose, in fell motion,  
With his prepared sword, he charges home  
My unprovided body, lanc'd mine arm :  
But when he saw my best alarm'd spirits,  
Bold in the quarrel's right, rous'd to the encounter,

<sup>7</sup> *Mumbling of wicked charms, conjuring the moon—*] This was a proper circumstance to urge to Gloucester ; who appears, by what passed between him and his bastard son in a foregoing scene, to be very superstitious with regard to this matter.

WARBURTON.

The quartos read, *warbling* instead of *mumbling*. STEEVENS.

<sup>8</sup> — *conjuring the moon*

To stand his auspicious mistress :] So, in *All's well that ends well* :

“ And fortune play upon thy prosperous helm,

“ As thy auspicious mistress.” MALONE.

<sup>9</sup> — *their thunders—*] First quarto ; the rest have it, *the thunder*. JOHNSON.

Or whether gasted<sup>1</sup> by the noise I made,  
Full suddenly he fled.

GLO. Let him fly far :  
Not in this land shall he remain uncaught ;  
And found—Despatch.—The noble duke<sup>2</sup> my mas-  
ter,

My worthy arch<sup>3</sup> and patron, comes to-night :  
By his authority I will proclaim it,  
That he, which finds him, shall deserve our thanks,  
Bringing the murderous coward<sup>4</sup> to the stake ;  
He, that conceals him, death.

EDM. When I dissuaded him from his intent,  
And found him pight to do it, with curst speech<sup>5</sup>  
I threaten'd to discover him : He replied,

<sup>1</sup> —gasted—] Frighted. JOHNSON.

So, in Beaumont and Fletcher's *Wit at several Weapons* :  
“ —either the sight of the lady has gasted him, or else he's drunk.”  
STEEVENS.

<sup>2</sup> *Not in this land shall he remain uncaught ;  
And found—Despatch.—The noble duke &c.]* The sense is  
interrupted. He shall be caught—and found, he shall be pu-  
nished. Despatch. JOHNSON.

<sup>3</sup> —arch—] i. e. Chief; a word now used only in com-  
position, as arch-angel, arch-duke.

So, in Heywood's *If you know not me, you know Nobody*, 1613 :

“ Poole, that arch for truth and honesty.” STEEVENS.

<sup>4</sup> —murderous coward—] The first edition reads *caitiff*.  
JOHNSON.

<sup>5</sup> *And found him pight to do it, with curst speech—] Pight*  
*is pitched, fixed, settled. Curst is severe, harsh, vehemently*  
*angry.* JOHNSON.

So, in the old morality of *Lusty Juventus*, 1561 :

“ Therefore my heart is surely pyght

“ Of her alone to have a fight.”

Thus, in *Troilus and Cressida* :

“ ————tents

“ Thus proudly pight upon our Phrygian plains.”

STEEVENS.

*Thou unpossessing bastard! dost thou think,  
 If I would stand against thee, would the reposal<sup>6</sup>  
 Of any trust, virtue, or worth, in thee  
 Make thy words faith'd? No: what I should deny,  
 (As this I would; ay, though thou didst produce  
 My very character,<sup>7</sup>) I'd turn it all  
 To thy suggestion, plot, and damned practice:  
 And thou must make a dullard of the world,<sup>8</sup>  
 If they not thought the profits of my death  
 Were very pregnant and potential spurs<sup>9</sup>  
 To make thee seek it.*

GLO. Strong and fasten'd villain!<sup>1</sup>  
 Would he deny his letter?—I never got him.<sup>2</sup>  
[Trumpets within.]

<sup>6</sup> —*would the reposal*—] i. e. Would any opinion that men have reposed in thy trust, virtue, &c. WARBURTON.

The old quarto reads, *could the reposeure*. STEEVENS.

<sup>7</sup> —*though thou didst produce*

*My very character*,—] i. e. my very handwriting. See Vol. VI. p. 385, n. 8. MALONE.

<sup>8</sup> —*make a dullard of the world*,] So, in *Cymbeline*:

“What, mak’st thou me a dullard in this act?”

STEEVENS.

<sup>9</sup> —*pregnant and potential spurs*—] Thus the quartos. Folio: *potential spirits*. MALONE.

<sup>1</sup> *Strong and fasten'd villain!*] Thus the quartos. The folio reads—*O strange and fasten'd villain*. MALONE.

*Strong* is determined. Of this epithet our ancestors were uncommonly fond. Thus in the ancient metrical romance of *The Sowdon of Babyloyne*, MS:

“And my doghter that hore *stronge*

“I bronte shal be” &c.

The same term of obloquy is many times repeated by the hero of this poem. STEEVENS.

<sup>2</sup> *Would he deny his letter?—I never got him.*] Thus the quartos. The folio omits the words—*I never got him*; and, instead of them, substitutes—*said he?* MALONE.

Hark, the duke's trumpets! I know not why he comes:—

All ports I'll bar; the villain shall not 'scape;  
The duke must grant me that: besides, his picture  
I will send far and near, that all the kingdom  
May have due note of him; and of my land,  
Loyal and natural boy, I'll work the means  
To make thee capable.<sup>3</sup>

*Enter CORNWALL, REGAN, and Attendants.*

CORN. How now, my noble friend? since I came  
hither,  
(Which I can call but now,) I have heard strange  
news.<sup>4</sup>

REG. If it be true, all vengeance comes too short,  
Which can pursue the offender. How dost, my  
lord?

GLO. O, madam, my old heart is crack'd, is  
crack'd!

REG. What, did my father's godson seek your  
life?  
He whom my father nam'd? your Edgar?

<sup>3</sup> ——— of my land, —

*To make thee capable.*] i. e. capable of succeeding to my land, notwithstanding the legal bar of thy illegitimacy.

So, in *The Life and Death of Will Summers*, &c.—“The king next demanded of him (he being a fool) whether he were *capable* to inherit any land,” &c.

Similar phraseology occurs also in Chapman's version of the sixteenth *Iliad*:

“ ——— an inmate in a towne,

“ That is no city libertine, nor *capable* of their gowne.”

STEEVENS.

<sup>4</sup> ——— *strange news.*] Thus the quartos. Instead of these words the folio has—*strangeness*. MALONE.

GLO. O, lady, lady, shame would have it hid!

REG. Was he not companion with the riotous  
knights

That tend upon my father?

GLO. I know not, madam :  
It is too bad, too bad.—

EDM. Yes, madam, he was.<sup>5</sup>

REG. No marvel then, though he were ill af-  
fected;

'Tis they have put him on the old man's death,  
To have the waste and spoil of his revenues.<sup>6</sup>

I have this present evening from my sister  
Been well inform'd of them; and with such cau-  
tions,

That, if they come to sojourn at my house,  
I'll not be there.

CORN. Nor I, assure thee, Regan.—  
Edmund, I hear that you have shown your father  
A child-like office.

EDM. 'Twas my duty, sir.

<sup>5</sup> *Yes, madam, he was.*] Thus the quartos. The folio de-  
ranges the metre by adding—

• ——— of that comfort. STEEVENS.

<sup>6</sup> *To have the waste and spoil of his revenues.*] Thus quarto  
B. The other quarto reads—

*To have these—and waste of this his revenues.*

The folio :

*To have the expence and waste of his revenues.*

*These* in quarto A was, I suppose, a misprint for—*the use*.

MALONE.

The remark made in p. 378, n. 1, is confirmed by the present  
circumstance; for both my quartos read with Mr. Malone's  
quarto A :

*To have these—and waste of this his revenues.*

It is certain therefore that there is a third quarto which I have  
never seen. STEEVENS.



GLO. He did bewray his practice;<sup>7</sup> and receiv'd  
This hurt you see, striving to apprehend him.

CORN. Is he pursued?

GLO. Ay, my good lord, he is.<sup>8</sup>

CORN. If he be taken, he shall never more  
Be fear'd of doing harm: make your own purpose,  
How in my strength you please.—For you, Edmund,  
Whose virtue and obedience doth<sup>9</sup> this instant  
So much commend itself, you shall be ours;  
Natures of such deep trust we shall much need;  
You we first seize on.

EDM. I shall serve you, sir,  
Truly, however else.

GLO. For him I thank your grace.<sup>1</sup>

CORN. You know not why we came to visit you,—

<sup>7</sup> He did bewray his practice;] i. e. Discover, betray. So, in *The Downfall of Robert Earl of Huntingdon*, 1601:

“We were bewray'd, beset, and forc'd to yield.”

Again, in *The Devil's Charter*, 1607:

“Thy solitary passions should bewray

“Some discontent.”——

*Practice* is always used by Shakspeare for *insidious mischief*. So, in Sidney's *Arcadia*, Book II: “—his heart fainted and gat a conceit, that with *bewraying* this *practice*, he might obtaine pardon.”

The quartos read—*betray*. STEEVENS.

See Minshew's *Dictionary*, 1617, in v: “To *bewraie*, or disclose, a Goth. bewrye.” MALONE.

<sup>8</sup> —— he is.] These words were supplied by Sir Thomas Hanmer to complete the measure. STEEVENS.

<sup>9</sup> Whose virtue and obedience doth—] i. e. whose virtuous obedience. MALONE.

<sup>1</sup> For him I thank your grace.] Sir Thomas Hanmer, judiciously, in my opinion, omits—*For him*, as needless to the sense, and injurious to the metre. STEEVENS.

REG. Thus out of season; threading dark-ey'd night.<sup>2</sup>

Occasions, noble Gloster, of some poize,<sup>3</sup>  
Wherein we must have use of your advice:—  
Our father he hath writ, so hath our sister,  
Of differences, which I best thought it fit  
To answer from our home;<sup>4</sup> the several messengers  
From hence attend despatch. Our good old friend,  
Lay comforts to your bottom; and bestow  
Your needful counsel to our business,<sup>5</sup>  
Which craves the instant use.

GLO. I serve you, madam:  
Your graces are right welcome. [Exeunt,

<sup>2</sup> ———threading dark-ey'd night.] The quarto reads:  
——threat'ning dark-ey'd night. JOHNSON.

Shakspeare uses the former of these expressions in *Coriolanus*,  
Act III:

“They would not *thread* the gates.” STEEVENS.

<sup>3</sup> ———of some poize,] i. e. of some weight or moment. So,  
in *Othello*:

“——full of *poize* and difficulty,

“And fearful to be granted.”

Thus the quarto B. The other quarto of 1608, and the folio,  
have *prize*. MALONE.

Here again both my quartos read with Mr. Malone's quarto  
A—*prize*; though *poize* is undoubtedly the preferable reading.

STEEVENS.

<sup>4</sup> ———from our home;] Not at home, but at some other  
place. JOHNSON.

Thus the folio. The quarto B reads—which I *best* thought it  
fit to answer from our *home*. The other quarto—which I *best*  
thought it fit to answer from our *hand*. MALONE.

Both my quartos—*best*,—and—from our *hand*. STEEVENS.

<sup>5</sup> ———to our business,] Thus the quartos. Folio—to our  
*businesses*. MALONE.

## SCENE II.

*Before Gloster's Castle.**Enter KENT and Steward, severally.*

*STEW.* Good dawning to thee, friend :<sup>6</sup> Art of the house ?<sup>7</sup>

*KENT.* Ay.

*STEW.* Where may we set our horses ?

*KENT.* I' the mire.

*STEW.* Pr'ythee, if thou love me, tell me.

*KENT.* I love thee not.

*STEW.* Why, then I care not for thee.

<sup>6</sup> *Good dawning to thee, friend :*] Thus the folio. The quartos—*Good even.* STEEVENS.

We should read with the folio—" *Good dawning* to thee, friend." The latter end of this scene shows that it passed in the morning ; for when Kent is placed in the stocks, Cornwall says, " There he shall sit till noon ;" and Regan replies, " Till noon, till night : " and it passed very early in the morning ; for Regan tells Gloster, in the preceding page, that she had been *threading dark-ey'd night* to come to him. M. MASON.

*Dawning* is again used, in *Cymbeline*, as a substantive, for morning :

" — that *dawning*

" May bare the raven's eye."

It is clear, from various passages in this scene, that the morning is now just beginning to dawn, though the moon is still up, and though Kent, early in the scene, calls it still night. Towards the close of it, he wishes Gloster *good morrow*, as the latter goes out, and immediately after calls on the *sun* to shine, that he may read a letter. MALONE.

<sup>7</sup> — *of the house ?*] So the quartos. Folio—*of this house.* MALONE.

KENT. If I had thee in Lipsbury pinfold,<sup>8</sup> I would make thee care for me.

<sup>8</sup> — *Lipsbury pinfold,*] The allusion which seems to be contained in this line I do not understand. In the violent eruption of reproaches which bursts from Kent, in this dialogue, there are some epithets which the commentators have left unpounded, and which I am not very able to make clear. Of a *three-suited knave* I know not the meaning, unless it be that he has different dresses for different occupations. *Lily-livered* is cowardly; *white-blooded* and *white-livered* are still in vulgar use. An *one-trunk-inheriting slave*, I take to be a wearer of old cast-off clothes, an inheritor of torn breeches. JOHNSON.

I do not find the name of *Lipsbury*: it may be a cant phrase, with some corruption, taken from a place where the fines were arbitrary. *Three-suited* should, I believe, be *third-suited*, wearing clothes at the *third hand*. Edgar, in his pride, had *three suits* only. FARMER.

*Lipsbury pinfold* may be a cant expression importing the same as *Lob's Pound*. So, in Massinger's *Duke of Milan*:

"To marry her, and say he was the party

"Found in *Lob's Pound*."

A *pinfold* is a *pound*. Thus, in Gascoigne's *Dan Bartholemew of Bathe*, 1587:

"In such a *pin-folde* were his pleasures pent."

*Three-suited knave* might mean, in an age of ostentatious finery like that of Shakspeare, one who had no greater change of raiment than *three suits* would furnish him with. So, in Ben Jonson's *Silent Woman*: "—wert a pitiful fellow, and hadst nothing but *three suits of apparel*:" or it may signify a fellow *thrice-sued at law*, who has *three suits* for debt standing out against him. A *one-trunk-inheriting slave* may be a term used to describe a fellow, the whole of whose possessions are confined to *one coffer*, and that too *inherited* from his father, who was no better provided, or had nothing more to bequeath to his *successor in poverty*; a *poor rogue hereditary*, as Timon calls Apemantus. A *worsted-stocking knave* is another reproach of the same kind. The stockings in England, in the reign of Queen Elizabeth, (as I learn from Stubbs's *Anatomie of Abuses*, printed in 1595,) were remarkably expensive, and scarce any other kind than silk were worn, even (as this author says) by those who had not above forty shillings a year wages. So, in an old comedy, called *The Hog hath lost its Pearl*, 1614, by R. Tailor: "—good parts are no more set by in these times, than a good leg in a *woollen stocking*."

*STEW.* Why dost thou use me thus? I know thee not.

*KENT.* Fellow, I know thee.

*STEW.* What dost thou know me for?

*KENT.* A knave; a rascal, an eater of broken meats; a base, proud, shallow, beggarly, three-suited, hundred-pound,<sup>9</sup> filthy worsted-stocking knave; a lily-liver'd, action-taking knave;<sup>1</sup> a whorson, glass-gazing, superserviceable, finical rogue;<sup>2</sup> one-trunk-

Again, in *The Captain*, by Beaumont and Fletcher:

“Green sicknesses and serving-men light on you,

“With greasy breeches, and in *woollen stockings*.”

Again, in *The Miseries of enforced Marriage*, 1607, two sober young men come to claim their portion from their elder brother, who is a spendthrift, and tell him: “Our birth-right, good brother: this town craves maintenance; *silk stockings* must be had,” &c.

Silk stockings were not made in England till 1560, the second year of Queen Elizabeth's reign. Of this extravagance Drayton takes notice, in the 16th Song of his *Polyolbion*:

“Which our plain fathers erst would have accounted sin,

“Before the costly coach and *silken stock* came in.”

STEEVENS.

This term of reproach also occurs in *The Phoenix*, by Middleton, 1607: “Mettreza Auriola keeps her love with half the cost that I am at; her friend can go afoot, like a good husband; walk in *worsted stockings*, and inquire for the sixpenny ordinary.”

MALONE.

<sup>9</sup> — hundred-pound,] A hundred-pound gentleman is a term of reproach used in Middleton's *Phoenix*, 1607. STEEVENS.

<sup>1</sup> — action-taking knave;] i. e. a fellow, who, if you beat him, would bring an action for the assault, instead of resenting it like a man of courage. M. MASON.

<sup>2</sup> — a whorson, glass-gazing,—rogue;] This epithet none of the commentators have explained; nor am I sure that I understand it. In *Timon of Athens*, “the *glass-fac'd* flatterer” is mentioned, that is, says Dr. Johnson, “he that shows in his own look, as by reflection, the looks of his patron.” *Glass-gazing* may be licentiously used for one enamoured of himself; who gazes often at his own person in a glass. MALONE.



inheriting slave; one that wouldest be a bawd, in way of good service, and art nothing but the composition of a knave, beggar, coward, pandar, and the son and heir of a mongrel bitch: one whom I will beat into clamorous whining, if thou deniest the least syllable of thy addition.<sup>3</sup>

*STEW.* Why, what a monstrous fellow art thou, thus to rail on one, that is neither known of thee, nor knows thee?

*KENT.* What a brazen-faced varlet art thou, to deny thou knowest me? Is it two days ago, since I tripped up thy heels, and beat thee, before the king? Draw, you rogue: for, though it be night, the moon shines; I'll make a sop o'the moonshine of you:<sup>4</sup> Draw, you whorson cullionly barber-monger,<sup>5</sup> draw. [*Drawing his Sword.*]

<sup>3</sup> ——— *addition.*] i. e. titles. The Statute 1 Hen. V. ch. 5, which directs that in certain writs a description should be *added* to the name of the defendant, expressive of his estate, mystery, degree, &c. is called the statute of *Additions*. MALONE.

Kent is not only boisterous in his manners, but abusive in his language. His excessive ribaldry proceeds from an over solicitude to prevent being discovered: like St. Peter's swearing from a similar motive. HENLEY.

<sup>4</sup> ——— *I'll make a sop o'the moonshine of you:*] This is equivalent to our modern phrase of making *the sunshine through any one*. But, alluding to the natural philosophy of that time, it is obscure. The Peripateticks thought, though falsely, that the rays of the moon were cold and moist. The speaker therefore says, he would make a sop of his antagonist, which should absorb the humidity of the moon's rays, by letting them into his guts. For this reason Shakspeare, in *Romeo and Juliet*, says:

“ ———the moonshine's watry beams.”

And, in *A Midsummer Night's Dream*:

“ Quench'd in the chaste beams of the watry moon.”

WARBURTON.

I much question if our author had so deep a meaning as is here imputed to him by his more erudite commentator. STEEVENS.

STEW. Away; I have nothing to do with thee.

KENT. Draw, you rascal: you come with letters against the king; and take vanity the puppet's part,<sup>6</sup> against the royalty of her father: Draw, you rogue, or I'll so carbonado your thanks:—draw, you rascal; come your ways.

STEW. Help, ho! murder! help!

*I'll make a fop o' the moonshine of you.]* Perhaps here an equivoque was intended. In *The Old Shepherd's Kalendar*, among the dishes recommended for *Prymetyne*, “One is egges in moneshine.” FARMER.

Again, in some verses within a letter of Howell's to Sir Thomas How:

“Could I those whitely stars go nigh,

“Which make the milky way i' th' i'kie,

“I'd poach them, and as *moonshine* drest,

“To make my Delia a curious mess.” STEEVENS,

I suppose he means, that after having beaten the Steward sufficiently, and made his flesh as soft as moistened bread, he will lay him flat on the ground, like a fop in a pan, or a tankard. So, in *Troilus and Cressida*:

“And make a *fop* of all this solid globe.” MALONE.

<sup>5</sup> ——— *barber-monger,*] Of this word I do not clearly see the force. JOHNSON.

*Barber-monger* may mean, *dealer in the lower tradesmen*: a slur upon the steward, as taking fees for a recommendation to the business of the family. FARMER.

A *barber-monger*; i. e. a fop who deals much with barbers, to adjust his hair and beard. M. MASON.

*Barber-monger* perhaps means one who consorts much with barbers. MALONE.

<sup>6</sup> ——— *vanity the puppet's part,*] Alluding to the mysteries or allegorical shows, in which vanity, iniquity, and other vices, were personified. JOHNSON.

So, in *Volpone, or the Fox*:

“Get you a cittern, Lady *Vanity*.” STEEVENS.

Dr. Johnson's description is applicable only to the old *moralities*, between which and the *mysteries* there was an essential difference. RITSON.

KENT. Strike, you slave; stand, rogue, stand;  
you neat slave,<sup>7</sup> strike. [Beating him.]

STEW. Help, ho! murder! murder!

Enter EDMUND, CORNWALL, REGAN, GLOSTER,  
and Servants.

EDM. How now? What's the matter? Part.

KENT. With you, Goodman boy, if you please;  
come, I'll flesh you; come on, young master.

GLO. Weapons! arms! What's the matter here?

CORN. Keep peace, upon your lives;  
He dies, that strikes again:<sup>8</sup> What is the matter?

REG. The messengers from our sister and the  
king.

CORN. What is your difference? speak.

STEW. I am scarce in breath, my lord.

KENT. No marvel, you have so bestirred your  
valour. You cowardly rascal, nature disclaims in  
thee;<sup>9</sup> a tailor made thee.

<sup>7</sup> —neat slave,] You mere slave, you very slave.

JOHNSON.

You neat slave, I believe, means no more than you finical  
rascal, you who are an assemblage of foppery and poverty. Ben  
Jonson uses the same epithet in his *Poetaster*:

“By thy leave, my neat scoundrel.” STEEVENS.

<sup>8</sup> He dies, that strikes again:] So, in *Othello*:

“He that stirs next to carve for his own rage,

“He dies upon the motion.” STEEVENS.

<sup>9</sup> —nature disclaims in thee;] So the quartos and the  
folio. The modern editors read, without authority:

—nature disclaims her share in thee.

The old reading is the true one. So, in R. Brome's *Northern  
Lads*, 1633:

“—I will disclaim in your favour hereafter.”

CORN. Thou art a strange fellow : a tailor make a man ?

KENT. Ay, a tailor, sir : a stone-cutter, or a painter, could not have made him so ill, though they had been but two hours at the trade.

CORN. Speak yet, how grew your quarrel ?

STEW. This ancient ruffian, sir, whose life I have spar'd,

At suit of his grey beard,—

KENT. Thou whorson zed ! thou unnecessary letter !<sup>1</sup>—My lord, if you will give me leave, I will tread this unbolted villain<sup>2</sup> into mortar,<sup>3</sup> and

Again, in *The Case is Alter'd*, by Ben Jonson, 1609 :

“ Thus to *disclaim* in all th' effects of pleasure.”

Again :

“ No, I *disclaim* in her, I spit at her.”

Again, in Warner's *Albion's England*, 1602, B. III. chap. xvi :

“ Not these, my lords, make me *disclaim* in it which all pursue.” STEEVENS.

<sup>1</sup> *Thou whorson zed ! thou unnecessary letter !*] Zed is here probably used as a term of contempt, because it is the last letter in the English alphabet, and as its place may be supplied by S, and the Roman alphabet has it not ; neither is it read in any word originally Teutonic. In Barret's *Alvearie, or Quadruple Dictionary*, 1580, it is quite omitted, as the author affirms it to be rather a syllable than a letter. C (as Dr. Johnson supposed) cannot be the unnecessary letter, as there are many words in which its place will not be supplied with any other, as *charity*, *chastity*, &c. STEEVENS.

This is taken from the grammarians of the time. Mulcaster says, “ Z is much harder amongst us, and seldom seen :—S is become its *lieutenant general*. It is lightlie expressed in English, saving in foren enfranchisements.” FARMER.

<sup>2</sup> ——— *this unbolted villain*—] i. e. unrefined by education, the bran yet in him. Metaphor from the bakhouse.

WARBURTON.

<sup>3</sup> ——— *into mortar*,] This expression was much in use in our

daub the wall of a jakes with him.—Spare my grey beard, you wagtail?

CORN. Peace, firrah!

You beastly knave, know you no reverence?

KENT. Yes, fir; but anger has a privilege.<sup>4</sup>

CORN. Why art thou angry?

KENT. That such a slave as this should wear a sword,

Who wears no honesty. Such smiling rogues as these,<sup>5</sup>

Like rats, oft bite the holy cords atwain

Which are too intrinse t'unloose:<sup>6</sup> smooth every passion<sup>7</sup>

author's time. So, Massinger, in his *New Way to pay old Debts*, Act I. sc. i:

“——I will help your memory,

“And tread thee into mortar.” STEEVENS.

*Unbolted* mortar is mortar made of unsifted lime, and therefore to break the lumps it is necessary to tread it by men in wooden shoes. This *unbolted* villain is therefore this *coarse rascal*. TOLLET.

<sup>4</sup> Yes, fir; but anger has a privilege.] So, in *King John*:

“Sir, fir, impatience hath its privilege.” STEEVENS.

<sup>5</sup> ——Such smiling rogues as these,] The words—as these—are, in my opinion, a manifest interpolation, and derange the metre without the least improvement of the sense. STEEVENS.

<sup>6</sup> Like rats, oft bite the holy cords atwain

Which are too intrinse t'unloose:] By these *holy cords* the poet means the natural union between parents, and children. The metaphor is taken from the *cords of the sanctuary*; and the fomenters of family differences are compared to those sacrilegious rats. The expression is fine and noble. WARBURTON.

The quartos read—to intrench. The folio—t'intrince. *Intrinse*, for so it should be written, I suppose was used by Shakespeare for *intrinsecate*, a word which, as Theobald has observed, he has used in *Antony and Cleopatra*:



That in the natures of their lords rebels;  
 Bring oil to fire, snow to their colder moods;  
 Renege, affirm, and turn their halcyon beaks

“ — Come, mortal wretch,  
 “ With thy sharp teeth this knot *intrinsiccate*  
 “ Of life at once untie.”

We have had already in this play *reverbs* for *reverberates*.  
 Again, in *Hamlet*:

“ Season your admiration for a while  
 “ With an *attent ear*.”

The word *intrinsiccate* was but newly introduced into our language, when this play was written. See the preface to Marston's *Scourge of Villanie*, 1598: “ I know he will vouchsafe it some of his new-minted epithets; as *real*, *intrinsiccate*, *Delphicke*,” &c.

I doubt whether Dr. Warburton has not, as usual, seen more in this passage than the poet intended. In the quartos the word *holy* is not found, and I suspect it to be an interpolation made in the folio edition. We might perhaps better read, with the elder copy:

Like rats, oft bite *those* cords in twain, *which are*  
 Too, &c. MALONE.

7 — [smooth every passion—] So the old copies; for which Mr. Pope and the subsequent editors substituted *sooth*. The verb to *smooth* occurs frequently in our elder writers. So, in Greene's *Groatfworth of Wit*, 1592:

“ For since he learn'd to use the poet's pen,  
 “ He learn'd likewise with *smoothing* words to feign.”

Again, in *Titus Andronicus*:

“ Yield to his humour, *smooth*, and speak him fair.”

Again, in our poet's *King Richard III*:

“ Smile in men's faces, *smooth*, deceive, and cog.”

MALONE.

Mr. Holt White has observed, in a note on *Pericles*, that in some counties they say—“ *smooth* the cat,” instead of “ *stroke* the cat.” Thus also Milton:

“ — *smoothing* the raven down  
 “ Of darkness—”

Thus also in Stubbes's *Anatomie of Abuses*, 8vo, 1583: “ If you will learn to deride, scoffe, mock and flowt, to flatter and *smooth*,” &c. STEEVENS.

With every gale and vary of their masters,<sup>8</sup>  
 As knowing nought,<sup>9</sup> like dogs, but following.—  
 A plague upon your epileptick visage!<sup>1</sup>  
 Smile you my speeches, as I were a fool?  
 Goose, if I had you upon Sarum plain,  
 I'd drive ye cackling home to Camelot.<sup>2</sup>

CORN. What, art thou mad, old fellow?

<sup>8</sup> —and turn their halcyon beaks

*With every gale and vary of their masters,]* The *halcyon* is the bird otherwise called the *king-fisher*. The vulgar opinion was, that this bird, if hung up, would *vary* with the wind, and by that means show from what point it blew. So, in Marlowe's *Jew of Malta*, 1633:

“But how now stands the wind?”

“Into what corner peers my *halcyon's bill*?”

Again, in Storer's *Life and Death of Thomas Wolfey, Cardinal*, a poem, 1599:

“Or as a *halcyon* with her turning breff,

“Demonstrates wind from wind, and east from west.”

Again, in *The Tenth Booke of Notable Things*, by Thomas Lupton, 4to. bl. 1: “A lytle byrde called the *Kings Fysher*, being hanged up in the ayre by the neck, his nebbe or byll wyll be alwayes dyrect or strayght against ye winde.” STEEVENS.

<sup>9</sup> As knowing nought,] As was supplied by Sir Thomas Hanmer, for the sake of connection as well as metre.

STEEVENS.

<sup>1</sup> —epileptick visage!] The frightened countenance of a man ready to fall in a fit. JOHNSON.

<sup>2</sup> —Camelot.] Was the place where the romances say king Arthur kept his court in the West; so this alludes to some proverbial speech in those romances. WARBURTON.

So, in *The Birth of Merlin*, 1662:

“—raise more powers

“To man with strength the castle *Camelot*.”

Again, in Drayton's *Polyolbion*, Song III:

“Like *Camelot*, what place was ever yet renown'd?

“Where, as at Carlion, oft he kept the table round.”

STEEVENS.

In Somersetshire, near Camelot, are many large moors, where are bred great quantities of geese, so that many other places are from hence supplied with quills and feathers. HANMER.

GLO:  
Say that.

How fell you out ?

KENT. No contraries hold more antipathy,  
Than I and such a knave.<sup>3</sup>

CORN. Why dost thou call him knave ? What's  
his offence ?

KENT. His countenance likes me not.<sup>4</sup>

CORN. No more, perchance, does mine, or his,  
or hers.

KENT. Sir, 'tis my occupation to be plain ;  
I have seen better faces in my time,  
Than stands on any shoulder that I see  
Before me at this instant.

CORN. This is some fellow,  
Who, having been prais'd for bluntness, doth affect  
A saucy roughness ; and constrains the garb,  
Quite from his nature :<sup>5</sup> He cannot flatter, he !—  
An honest mind and plain,—he must speak truth :  
An they will take it, so ; if not, he's plain.  
These kind of knaves I know, which in this plain-  
ness

<sup>3</sup> *No contraries hold more antipathy,  
Than I and such a knave.*] Hence Mr. Pope's expression :  
“ The strong antipathy of good to bad.” TOLLET.

<sup>4</sup> ——— *likes me not.*] i. e. pleases me not. So, in *Every Man  
out of his Humour* :

“ I did but cast an amorous eye, e'en now,

“ Upon a pair of gloves that somewhat *lik'd* me.”

Again, in *The Sixth Booke of Notable Things*, by Thomas  
Lupton, 4to. bl. 1 : “ —if the wyne have gotten his former  
strength, the water will smell, and then the wyne will *lyke* thee.”

STEEVENS.

<sup>5</sup> ——— *constrains the garb,*

*Quite from his nature :*] Forces his *outside* or his *appearance*  
to something totally *different* from his natural disposition.

JOHNSON.

Harbour more craft, and more corrupter ends,  
Than twenty filly ducking observants,<sup>6</sup>  
That stretch their duties nicely.

KENT. Sir, in good sooth, in sincere verity,  
Under the allowance of your grand aspect,  
Whose influence, like the wreath of radiant fire  
On flickering Phœbus' front,<sup>7</sup>—

CORN. What mean'st by this?

KENT. To go out of my dialect, which you dis-  
commend so much. I know, sir, I am no flatterer :  
he that beguiled you, in a plain accent, was a plain

<sup>6</sup> *Than twenty filly ducking observants,*] *Silly* means *simple*,  
or *rustick*. So, in *Cymbeline*, Act V. sc. iii :

“ There was a fourth man in a *silly* habit,” meaning Posthu-  
mus in the dress of a peasant. *Nicely* is with *punctilious folly*.  
Niais. Fr. STEEVENS.

See *Cymbeline*, Act V. sc. iii. *Nicely* is, I think, with the  
utmost exactness, with an attention to the most *minute trifle*. So,  
in *Romeo and Juliet* :

“ The letter was not *nice*, but full of charge.”

MALONE.

<sup>7</sup> *On flickering Phœbus' front,*] Dr. Johnson, in his *Dictionary*,  
says this word means to *flutter*. I meet with it in *The History*  
*of Clyomon, Knight of the Golden Shield*, 1599 :

“ By flying force of *flickering* fame your grace shall  
understand.”

Again, in *The Pilgrim* of Beaumont and Fletcher :

“ — some castrel

“ That hovers over her, and dares her daily ;

“ Some *flickring* slave.”

Stanyhurst, in his translation of the fourth Book of Virgil's  
*Æneid*, 1582, describes Iris—

“ From the sky down *flickering*,” &c.

And again, in the old play entitled, *Fuimus Troes*, 1633 :

“ With gaudy pennons *flickering* in the air.”

STEEVENS.

Dr. Johnson's interpretation is too vague for the purpose. To  
*flicker* is indeed to *flutter* ; but in a particular manner, which  
may be better exemplified by the motion of a *flame*, than ex-  
plained by any verbal description. HENLEY.

knave; which, for my part, I will not be, though I should win your displeasure to entreat me to it.<sup>8</sup>

CORN. What was the offence you gave him?

STEW.

Never any:<sup>9</sup>

It pleas'd the king his master, very late,  
To strike at me, upon his misconstruction;  
When he, conjunct,<sup>1</sup> and flattering his displeasure,  
Tripp'd me behind; being down, insulted, rail'd,  
And put upon him such a deal of man,  
That worthy'd him, got praises of the king  
For him attempting who was self-subdu'd;  
And, in the fleshment<sup>2</sup> of this dread exploit,  
Drew on me here.<sup>3</sup>

KENT. None of these rogues, and cowards,  
But Ajax is their fool.<sup>4</sup>

<sup>8</sup> ——— *though I should win your displeasure to entreat me to it.*] Though I should win you, displeased as you now are, to like me so well as to intreat me to be a knave. JOHNSON.

<sup>9</sup> *Never any:*] Old copy:

*I never gave him any.*

The words here omitted, which are unnecessary to sense and injurious to metre, were properly extruded by Sir T. Hanmer, as a manifest interpolation. STEEVENS.

<sup>1</sup> ——— *conjunct,*] is the reading of the old quartos; *compact*, of the folio. STEEVENS.

<sup>2</sup> ——— *fleshment* —] A young soldier is said to flesh his sword, the first time he draws blood with it. *Fleshment*, therefore, is here metaphorically applied to the first act of service, which Kent, in his new capacity, had performed for his master; and, at the same time, in a sarcastick sense, as though he had esteemed it an heroick exploit to trip a man behind, that was actually falling.

HENLEY.

<sup>3</sup> *Drew on me here.*] Old copy:

*Drew on me here again.*

But as Kent *had not drawn on him before*, and as the adverb —*again*, corrupts the metre, I have ventured to leave it out.

STEEVENS.

<sup>4</sup> *But Ajax is their fool.*] Meaning, as we should now express



**CORN.** Fetch forth the stocks, ho!  
 You flubborn ancient knave,<sup>5</sup> you reverend brag-  
 gart,  
 We'll teach you—

**KENT.** Sir, I am too old to learn;  
 Call not your stocks for me: I serve the king;  
 On whose employment I was sent to you:  
 You shall do small respect, show too bold malice  
 Against the grace and person of my master,  
 Stocking his messenger.

**CORN.** Fetch forth the stocks:  
 As I've life and honour, there shall he sit till noon.

it. Ajax is a fool to them, there are none of these knaves and cowards, that if you believe themselves, are not so brave, that Ajax is a fool compared to them; alluding to the Steward's account of their quarrel, where he says of Kent, "This ancient ruffian, whose life I have spared in pity to his gray beard." When a man is compared to one who excels him very much in any art or quality—it is a vulgar expression to say, "He is but a fool to him."

So, in *The Wife for a Month*, Alphonso says:

"The experienc'd drunkards, let me have them all,  
 "And let them drink their wish, I'll make them ideots."

M. MASON.

The foregoing explanation of this passage was suggested also by Mr. Malone, in his *Second Appendix to the Supplement to Shakspeare*, 8vo. 1783, in opposition to an idea of mine, which I readily allow to have been erroneous. STEEVENS.

Our poet has elsewhere employed the same phraseology. So, in *The Taming of the Shrew*:

"Tut, she's a lamb, a dove, a fool to him."

Again, in *King Henry VIII*:

"—now this malk

"Was cry'd incomparable, and the ensuing night

"Made it a fool and beggar."

The phrase in this sense is yet used in low language.

MALONE.

<sup>5</sup> ——— ancient knave,] Two of the quartos read—*miscreant* knave, and one of them—*unreverend*, instead of *reverend*.

STEEVENS.

REG. Till noon! till night, my lord; and all night too.

KENT. Why, madam, if I were your father's dog, You should not use me so.

REG. Sir, being his knave, I will.  
[Stocks brought out.<sup>6</sup>

CORN. This is a fellow of the self-same colour<sup>7</sup> Our sister speaks of:—Come, bring away the stocks.

GLO. Let me beseech your grace not to do so:  
\*His fault<sup>8</sup> is much, and the good king his master Will check him for't: your purpos'd low correction Is such, as basest and contemned'st wretches,<sup>9</sup> For pilferings and most common trespasses, Are punish'd with: \* the king must take it ill, That he's so slightly valued in his messenger, Should have him thus restrain'd.

CORN. I'll answer that.

REG. My sister may receive it much more worse, To have her gentleman abus'd, assaulted,

<sup>6</sup> *Stocks &c.*] This is not the first time that stocks had been introduced on the stage. In *Hick Scorne*, which was printed early in the reign of King Henry VIII. *Pity* is put into them, and left there till he is freed by *Perseverance* and *Contemplacyon*.  
STEEVENS.

<sup>7</sup> ——— colour——] The quartos read, *nature*. STEEVENS.

<sup>8</sup> *His fault*——] All between the asterisks is omitted in the folio. STEEVENS.

<sup>9</sup> ———and contemned'st wretches,] The quartos read—and *temnest* wretches. This conjectural emendation was suggested by Mr. Steevens. MALONE.

I found this correction already made in an ancient hand in the margin of one of the quarto copies. STEEVENS.

For following her affairs.<sup>1</sup>—Put in his legs.—

[KENT is put in the Stocks.<sup>2</sup>

Come, my good lord; away.

[Exeunt REGAN and CORNWALL.

GLO. I am sorry for thee, friend; 'tis the duke's pleasure,

Whose disposition, all the world well knows,

Will not be rubb'd, nor stopp'd:<sup>3</sup> I'll entreat for thee.

KENT. Pray, do not, sir: I have watch'd, and travell'd hard;

Some time I shall sleep out, the rest I'll whistle.

A good man's fortune may grow out at heels:

Give you good morrow!

GLO. The duke's to blame in this; 'twill be ill taken. [Exit.

KENT. Good king, that must approve the common saw!<sup>4</sup>

<sup>1</sup> *For following her affairs. &c.*] This line is not in the folio.  
MALONE.

<sup>2</sup> I know not whether this circumstance of putting Kent in the *stocks* be not ridiculed in the punishment of Numps, in Ben Jonson's *Bartholomew-Fair*.

It should be remembered, that formerly in great houses, as still in some colleges, there were moveable *stocks* for the correction of the servants. FARMER.

<sup>3</sup> *Will not be rubb'd, nor stopp'd:*] Metaphor from bowling.  
WARBURTON.

<sup>4</sup> *Good king, that must approve the common saw! &c.*] That art now to exemplify the common proverb, *That out of, &c.* That changest better for worse. Hanmer observes, that it is a proverbial saying, applied to those who are turned out of house and home to the open weather. It was perhaps used of men dismissed from an hospital, or house of charity, such as was erected formerly in many places for travellers. Those houses had names properly enough alluded to by *heaven's benediction*.

JOHNSON.

Thou out of heaven's benediction com'st  
 To the warm sun!  
 Approach, thou beacon to this under globe,  
 That by thy comfortable beams I may  
 Peruse this letter!—Nothing almost fees miracles,<sup>5</sup>  
 But misery;—I know, 'tis from Cordelia;<sup>6</sup>

The *saw* alluded to, is in Heywood's *Dialogues on Proverbs*, Book II. chap. v:

“ In your running from him to me, *ye runne*  
 “ *Out of God's blessing into the warme sunne.*”

TYRWHITT.

Kent was not thinking of the king's being *turned out of house and home to the open weather*, a misery which he has not yet experienced, but of his being likely to receive a worse reception from Regan than that which he had already experienced from his elder daughter Goneril. Hammer therefore certainly misunderstood the passage.

A quotation from Holinshed's *Chronicle*, may prove the best comment on it. “ This Augustine after his arrival converted the Saxons indeed from Paganisme, but, as the proverb sayth, bringing them *out of Goddes blessing into the warme sunne*, he also imbued them with no lesse hurtful superstition than they did know before.”

See also Howell's *Collection of English Proverbs*, in his *Dictionary*, 1660: “ He goes out of God's blessing to the warm sun, viz. *from good to worse.*” MALONE.

<sup>5</sup> — *Nothing almost fees miracles,*] Thus the folio. The quartos read—*Nothing almost fees my wrack.* STEEVENS.

<sup>6</sup> — *I know, 'tis from Cordelia; &c.*] This passage, which some of the editors have degraded as spurious to the margin, and others have silently altered, I have faithfully printed according to the quarto, from which the folio differs only in punctuation. The passage is very obscure, if not corrupt. Perhaps it may be read thus:

— *Cordelia* — *has been* — *informed*  
*Of my obscured course, and shall find time* —  
*From this enormous state-seeking, to give*  
*Losses their remedies.* —

Cordelia is informed of our affairs, and when the *enormous* care of *seeking her fortune* will allow her time, she will employ it in remedying losses. This is harsh; perhaps something better

Who hath most fortunately been inform'd  
Of my obscured course; and shall find time  
From this enormous state,—seeking to give  
Losses their remedies: <sup>7</sup>—All weary and o'er-watch'd,

may be found. I have at least supplied the genuine reading of the old copies. *Enormous* is unwonted, out of rule, out of the ordinary course of things. JOHNSON.

So, Holinshed, p. 647: "The maior perceiving this *enormous* doing," &c. STEEVENS.

<sup>7</sup> ——— and shall find time

From this enormous state,—seeking to give

*Losses their remedies:*] I confess I do not understand this passage, unless it may be considered as *divided parts of Cordelia's letter*, which he is reading to himself by moonlight: it certainly conveys the sense of what she would have said. In reading a letter, it is natural enough to dwell on those circumstances in it that promise the change in our affairs which we most wish for; and Kent having read Cordelia's assurances that she will find a time to free the injured from the *enormous* misrule of Regan, is willing to go to sleep with that pleasing reflection uppermost in his mind. But this is mere conjecture.

STEEVENS.

Dr. Johnson's explanation of this passage cannot be right; for although in the old ballad from whence this play is supposed to be taken, Cordelia is forced to seek her fortune, in the play itself she is Queen of France, and has no fortune to seek; but it is more difficult to discover the real meaning of this speech, than to refute his conjecture. It seems to me, that the verb, *shall find*, is not governed by the word Cordelia, but by the pronoun *I*, in the beginning of the sentence; and that the words *from this enormous state*, do not refer to Cordelia, but to Kent himself, dressed like a clown, and condemned to the stocks,—an enormous state indeed for a man of his high rank.

The difficulty of this passage has arisen from a mistake in all the former editors, who have printed these three lines, as if they were a quotation from Cordelia's letter, whereas they are in fact the words of Kent himself; let the reader consider them in that light, as part of Kent's own speech, the obscurity is at an end, and the meaning is clearly this: "I know that the letter is from Cordelia, (who hath been informed of my obscured course,) and shall gain time, by this strange disguise and situation, which I shall employ in seeking to remedy our present losses."

M. MASON.



Take vantage, heavy eyes, not to behold

Notwithstanding the ingenuity and confidence of Mr. M. Mason, (who has not however done justice to his own idea,) I cannot but concur with Mr. Steevens, in ascribing these broken expressions to the letter of Cordelia. For, if the words were Kent's, there will be no intimation from the letter that can give the least insight to Cordelia's design; and the only apparent purport of it will be, to tell Kent that she knew his situation. But exclusive of this consideration, what hopes could Kent entertain, in a condition so deplorable as his, unless Cordelia should take an opportunity, from the anarchy of the kingdom, and the broils subsisting between Albany and Cornwall, of *finding a time, to give losses their remedies*? Curan had before mentioned to Edmund, the rumour of *wars toward*, between these dukes. This report had reached Cordelia, who, having also discovered the situation and fidelity of Kent, writes to inform him, that she should avail herself of the first opportunity which the enormities of the times might offer, of restoring him to her father's favour, and her father to his kingdom. [See Act III. sc. i. Act IV. sc. iii.] HENLEY.

In the old copies these words are printed in the same character as the rest of the speech. I have adhered to them, not conceiving that they form any part of Cordelia's letter, or that any part of it is or can be read by Kent. He wishes for the rising of the sun, that he *may* read it. I suspect that two half lines have been lost between the words *state* and *seeking*. This *enormous state* means, I think, the confusion subsisting in the state, in consequence of the discord which had arisen between the Dukes of Albany and Cornwall; of which Kent hopes Cordelia will avail herself. He says, in a subsequent scene—

“ ————— There is division,

“ Although as yet the face of it be cover'd

“ With mutual cunning, 'twixt Albany and Cornwall.”

In the modern editions, after the words *under globe*, the following direction has been inserted: “ *Looking up to the moon.*” Kent is surely here addressing, not the moon, but the sun, which he has mentioned in the preceding line, and for whose rising he is impatient, that he may read Cordelia's letter. He has just before said to Gloster, “ Give you good morrow!” The *comfortable* beams of the moon, no poet, I believe, has mentioned. Those of the sun are again mentioned by Shakespeare in *Timon of Athens*:

“ Thou sun, that *comfort'st*, burn!” MALONE.

This shameful lodging.

Fortune, good night; smile once more; turn thy  
wheel! [He sleeps.

### SCENE III.

#### *A Part of the Heath.*

*Enter EDGAR.*

EDG. I heard myself proclaim'd;  
And, by the happy hollow of a tree,  
Escap'd the hunt. No port is free; no place,  
That guard, and most unusual vigilance,  
Does not attend my taking. While I may scape,  
I will preserve myself: and am bethought  
To take the basest and most poorest shape,  
That every penury, in contempt of man,  
Brought near to beast: my face I'll grime with  
filth;  
Blanket my loins; elf all my hair in knots;<sup>s</sup>

My reason for concurring with former editors in a supposition that the *moon*, not the *sun*, was meant by the *beacon*, arose from a consideration that the term, *beacon*, was more applicable to the *moon*, being, like that planet, only designed for night-service.

As to the epithet—*comfortable*, it suits with either luminary; for he who is compelled to travel, or sit abroad, in the night, must surely have derived *comfort* from the lustre of the *moon*.

The mention of the *sun* in the preceding proverbial sentence is quite accidental, and therefore ought not, in my opinion, to have weight on the present occasion.—By what is here urged, however, I do not mean to insinuate that Mr. Malone's opinion is indefensible. STEEVENS.

<sup>s</sup> —elf all my hair in knots;] Hair thus knotted, was vulgarly supposed to be the work of *elves* and fairies in the night. So, in *Romeo and Juliet*:

And with presented nakedness out-face  
 The winds, and persecutions of the sky.  
 The country gives me proof and precedent  
 Of Bedlam beggars,<sup>9</sup> who, with roaring voices,  
 Strike in their numb'd and mortified bare arms  
 Pins, wooden pricks,<sup>1</sup> nails, sprigs of rosemary;

“ ———plats the manes of horses in the night,  
 “ And bakes the *elf-locks* in foul sluttish hairs,  
 “ Which, once untangled, much misfortune bodes.”

STEEVENS.

<sup>9</sup> *Of Bedlam beggars,*] Randle Holme, in his *Academy of Arms and Blazon*, B. III. c. 3, has the following passage descriptive of this class of vagabonds: “The *Bedlam* is in the same garb, with a long staff, and a cow or ox-horn by his side; but his cloathing is more fantastick and ridiculous; for, being a madman, he is madly decked and dressed all over with rubins, feathers, cuttings of cloth, and what not? to make him seem a mad-man, or one distracted, when he is no other than a dissembling knave.”

In *The Bell-man of London*, by Decker, 5th edit. 1640, is another account of one of these characters, under the title of an *Abraham-Man*: “——he sweares he hath been in Bedlam, and will talke frantickely of purpose: you see *pinnes* stuck in sundry places of his naked flesh, especially in his *armes*, which paine he gladly puts himselfe to, only to make you believe he is out of his wits. He calls himselfe by the name of *Poore Tom*, and coming near any body cries out, *Poor Tom is a-cold*. Of these *Abraham-men*, some be exceeding merry, and doe nothing but sing songs fashioned out of their own braines: some will dance, others will doe nothing but either laugh or weepe: others are dogged, and so sullen both in loke and speech, that spying but a small company in a house, they boldly and bluntly enter, *compelling* the servants through feare to give them what they demand.”

Again, in *O per se O*, &c. *Being an Addition &c. to the Bell-man's Second Night-walke* &c. 1612: “Crackers tyed to a dogges tayle make not the poore curre runne faster, than these *Abram* minnies doe the silly *vintagers* of the country, so that when they come to any doore a begging, nothing is denied them.”

To *sham Abraham*, a cant term, still in use among sailors and the vulgar, may have this origin. STEEVENS.

<sup>1</sup> ———*wooden pricks,*] i. e. skewers. So, in *The Wyll of the Deuill*, B. I. no date: “I give to the butchers, &c. *pricks* inough to set up their thin meate, that it may appeare thicke and well fedde.” STEEVENS.



That's something yet ;—Edgar I nothing am.<sup>6</sup>  
[*Exit.*

## SCENE IV.

*Before Gloster's Castle.*<sup>7</sup>

*Enter LEAR, Fool, and Gentleman.*

*LEAR.* 'Tis strange, that they should so depart  
from home,  
And not send back my messenger.

up and down Europe. However, the church of Rome hath dignified them with the name of *hereticks*, and actually burned some of them at Paris. But what sort of religionists they were, appears from Genebrard's account of them. "Turlupin Cynicorum sectam suscitantes, de nuditate pudendorum, & publico coitu." Plainly, nothing but a band of *Tom-o'-Bedlams*.

WARBURTON.

Hanmer reads—*poor Turluru*. It is probable the word *Turlugood* was the common corrupt pronunciation. JOHNSON.

<sup>6</sup> —[*Edgar I nothing am.*] As Edgar I am outlawed, dead in law ; I have no longer any political existence. JOHNSON.

The critick's idea is both too complex and too puerile for one in Edgar's situation. He is pursued, it seems, and proclaimed i. e. a reward has been offered for taking or killing him. In assuming this character, says he, I may preserve myself ; as Edgar I am inevitably gone. RITSON.

Perhaps the meaning is, As poor Tom, I may exist : appearing as Edgar, I am lost. MALONE.

<sup>7</sup> *Before Gloster's Castle.*] It is not very clearly discovered why Lear comes hither. In the foregoing part he sent a letter to Gloster ; but no hint is given of its contents. He seems to have gone to visit Gloster while Cornwall and Regan might prepare to entertain him. JOHNSON.

It is plain, I think, that Lear comes to the Earl of Gloster's in consequence of his having been at the Duke of Cornwall's, and having heard there, that his son and daughter were gone to



GENT. As I learn'd,  
The night before there was no purpose in them  
Of this remove.

KENT. Hail to thee, noble master!

LEAR. How!  
Mak'st thou this shame thy pastime?

KENT. No, my lord.<sup>8</sup>

FOOL. Ha, ha; look! he wears cruel garters!<sup>9</sup>

the Earl of Gloster's. His first words show this: "*'Tis strange that they (Cornwall and Regan) should so depart from home, and not send back my messenger (Kent).*" It is clear also, from Kent's speech in this scene, that he went directly from Lear to the Duke of Cornwall's, and delivered his letters, but, instead of being sent back with any answer, was ordered to follow the Duke and Dukes to the Earl of Gloster's. But what then is the meaning of Lear's order to Kent, in the preceding Act, scene v: *Go you before to Gloster with these letters.* The obvious meaning, and what will agree best with the course of the subsequent events, is, that the Duke of Cornwall and his wife were then residing at Gloster. Why Shakspeare should choose to suppose them at Gloster, rather than at any other city, is a different question. Perhaps he might think, that Gloster implied such a neighbourhood to the Earl of Gloster's castle, as his story required. TYRWHITT.

See p. 378, n. 3. MALONE.

<sup>8</sup> *No, my lord.*] Omitted in the quartos. STEEVENS.

<sup>9</sup> — *he wears cruel garters!*] I believe a quibble was here intended. *Cruel* signifies *worsted*, of which stockings, garters, night-caps, &c. are made; and it is used in that sense in Beaumont and Fletcher's *Scornful Lady*, Act II:

"For who that had but half his wits about him

"Would commit the counsel of a serious fin

"To such a *crewel* night-cap." —

So, again, in the comedy of *The Two Angry Women of Abington*, printed 1599:

"—— I'll warrant you, he'll have

"His *cruell* garters cross about the knee."

So, in *The Bird in a Cage*, 1633:

"I speak the prologue to our filk and *cruel*

"Gentlemen in the hangings."

Horses are tied by the heads; dogs, and bears, by the neck; monkies by the loins, and men by the legs: when a man is over-lusty<sup>1</sup> at legs, then he wears wooden nether-stocks.<sup>2</sup>

LEAR. What's he, that hath so much thy place  
mistook

To set thee here?

KENT. It is both he and she,  
Your son and daughter.

Again, in *Woman's a Weathercock*, 1612:

"Wearing of *filk*, why art thou still so cruel."

STEEVENS.

<sup>1</sup> ———over-lusty——] *Over-lusty*, in this place, has a double signification. *Lustiness* anciently meant *sauciness*.

So, in Decker's *If this be not a good Play the Devil is in it*, 1612:

"——upon pain of being plagued for their *lustyness*."

Again, in *Claudius Tiberius Nero*, 1607:

"——she'll snarl and bite,

"And take up Nero for his *lustiness*."

Again, in Sir Thomas North's translation of Plutarch: "Cassius' foldiers did shewe themselves verie stubborne and *lustie* in the campe," &c. STEEVENS.

<sup>2</sup> ———then he wears wooden nether-stocks.] *Nether-stocks* is the old word for *stockings*. *Breeches* were at that time called "men's *overstockes*," as I learn from Barrett's *Alvearie, or Quadruple Dictionary*, 1580.

It appears from the following passage in the second part of *The Map of Mock Beggar Hall*, &c. an ancient ballad, that the stockings were formerly sewed to the breeches:

"Their fathers went in homely frees,

"And good plain broad-cloth breeches;

"Their stockings with the same agrees,

"Sew'd on with good strong fitches."

Stubbs, in his *Anatomic of Abuses*, has a whole chapter on *The Diversitie of Nether-Stockes worne in England*, 1595. Heywood among his *Epigrams*, 1562, has the following:

"Thy *upper-stocks*, be they stuf with filke or flocks,

"Never become thee like a *nether paire of stocks*."

STEEVENS.

LEAR. No.

KENT. Yes.

LEAR. No, I say.

KENT. I say, yea.

LEAR.<sup>3</sup> No, no; they would not.

KENT. Yes, they have.

LEAR. By Jupiter, I swear no.

KENT. By Juno, I swear, ay.<sup>4</sup>

LEAR. They durst not do't;

They could not, would not do't; 'tis worse than murder,

To do upon respect such violent outrage:<sup>5</sup>

Resolve me, with all modest haste, which way

Thou might'st deserve, or they impose, this usage,

Coming from us.

KENT. My lord, when at their home

<sup>3</sup> *Lear.*] This and the next speech are omitted in the folio. —I have left the rest as I found them, without any attempt at metrical division; being well convinced that, as they are collected from discordant copies, they were not all designed to be preserved, and therefore cannot, in our usual method, be arranged. STEEVENS.

<sup>4</sup> *By Juno, I swear, ay.*] Omitted in the quartos.

STEEVENS.

<sup>5</sup> *To do upon respect such violent outrage:]* To violate the publick and venerable character of a messenger from the king.

JOHNSON.

To do an outrage upon *respect*, does not, I believe, *primarily* mean, to behave outrageously to *persons* of a respectable character, (though that in substance is the sense of the words,) but rather, to be *grossly deficient in respect* to those who are entitled to it, considering *respect* as personified. So before in this scene:

“You shall do small *respect*, show too bold malice

“Against the grace and person of my master,

“Stocking his messengers.” MALONE.

I did commend your highness' letters to them,  
 Ere I was risen from the place that shew'd  
 My duty kneeling, came there a reeking post,  
 Stew'd in his haste, half breathless, panting forth  
 From Goneril his mistress, salutations;  
 Deliver'd letters, spite of intermission,<sup>6</sup>  
 Which presently they read: on whose contents,  
 They summon'd up their meiny,<sup>7</sup> straight took  
 horse;

<sup>6</sup> *Deliver'd letters, spite of intermission,]* *Intermission*, for another message, which they had then before them, to consider of; called *intermission*, because it came between their leisure and the Steward's message. WARBURTON.

*Spite of intermission* is without pause, without suffering time to intervene. So, in *Macbeth*:

"——gentle heaven,

"Cut short all *intermission*," &c. STEEVENS.

*Spite of intermission*, perhaps means in spite of, or without regarding, that message which *intervened*, and which was entitled to precedent attention.

*Spite of intermission*, however, may mean, in spite of being obliged to pause and take breath, after having *panted forth* the salutation from his mistress. In Cawdrey's *Alphabetical Table of hard Words*, 1604, *intermission* is defined, "*foreflowing, a pausing or breaking off.*" MALONE.

<sup>7</sup> *They summon'd up their meiny,]* *Meiny*, i. e. people.

POPE.

*Mefne*, a house. *Mefnie*, a family, Fr.

So, in *Monfieur D'Olive*, 1606:

"——if she, or her sad *meiny*,

"Be towards sleep, I'll wake them."

Again, in the bl. l. romance of *Syr Eglamoure of Artoys*, no date:

"Of the emperoure took he leave ywys,

"And of all the *meiny* that was there."

Again:

"Here cometh the king of Israel,

"With a fayre *meinye*." STEEVENS.

So, in Lambard's *Archeion*, 1635, p. 2: "—whilest all the world consisted of a few householders, the elder (or father of the family) exercised authoritie over his *meyney*. REED.

Commanded me to follow, and attend  
 The leisure of their answer; gave me cold looks:  
 And meeting here the other messenger,  
 Whose welcome, I perceiv'd, had poison'd mine,  
 (Being the very fellow that of late  
 Display'd so faucily against your highness,)  
 Having more man than wit about me, drew;<sup>8</sup>  
 He rais'd the house with loud and coward cries:  
 Your son and daughter found this trespass worth  
 The shame which here it suffers.

*FOOL.* Winter's not gone yet,<sup>9</sup> if the wild geese  
 fly that way.

Though the word *meiny* be now obsolete, the word *menial*, which is derived from it, is still in use. On *whose* contents, means the contents of which. M. MASON.

*Menial* is by some derived from servants being *intra moenia*, or domesticks. An etymology favoured by the Roman termination of the word. *Many*, in Kent's sense, for *train* or *retinue*, was used so late as Dryden's time:

"The *many* rend the skies with loud applause."

*Ode on Alexander's Feast.*

HOLT WHITE.

<sup>8</sup> *Having more man than wit about me, drew;*] The personal pronoun, which is found in a preceding line, is understood before the word *having*. The same licence is taken by our poet in other places. See Act IV. sc. ii: "—and amongst them *fell'd* him dead;" where *they* is understood. So, in Vol. XV. p. 42:

"——which if granted,

"As he made semblance of his duty, *would*

"Have put his knife into him."

where *he* is understood before *would*. See also *Hamlet*, Act II. sc. ii: "—whereat griev'd,—*sends* out arrests."—The modern editors, following Sir Thomas Haumer, read—I drew.

MALONE.

<sup>9</sup> *Winter's not gone yet, &c.*] If this be their behaviour, the king's troubles are not yet at an end. JOHNSON.

This speech is omitted in the quartos. STEEVENS.



Fathers, that wear rags,  
 Do make their children blind;  
 But fathers, that bear bags,  
 Shall see their children kind.  
 Fortune, that arrant whore,  
 Ne'er turns the key to the poor.—

But, for all this, thou shalt have as many dolours<sup>1</sup>  
 for thy daughters,<sup>2</sup> as thou can'st tell in a year.

LEAR. O, how this mother<sup>3</sup> swells up toward  
 my heart!

<sup>1</sup> ———dolours——] Quibble intended between *dolours* and *dollars*. HANMER.

The same quibble had occurred in *The Tempest*, and in *Measure for Measure*. STEEVENS.

<sup>2</sup> ———for thy daughters,] i. e. on account of thy daughters' ingratitude. In the first part of the sentence *dolours* is understood in its true sense; in the latter part it is taken for *dollars*. The modern editors have adopted an alteration made by Mr. Theobald, —from instead of *for*; and following the second folio, read—thy dear daughters. MALONE.

<sup>3</sup> O, how this mother &c.] *Lear* here affects to pass off the swelling of his heart ready to burst with grief and indignation, for the disease called the *Mother*, or *Hysterica Passio*, which, in our author's time, was not thought peculiar to women only. In Harfnet's *Declaration of Popish Impostures*, Richard Meiny, Gent. one of the pretended demoniacks, deposes, p. 263, that the first night that he came to Denham, the seat of Mr. Peckham, where these impostures were managed, he was somewhat evil at ease, and he grew worse and worse with an old disease that he had, and which the priests persuaded him was from the possession of the devil, viz. "The disease, I spake of was a spice of the *Mother*, wherewith I had bene troubled . . . before my going into Fraunce: whether I doe rightly term it the *Mother* or no, I knowe not . . . When I was sicke of this disease in Fraunce, a Scottish doctor of physick then in Paris, called it, as I remember, *Vertiginem Capitis*. It riseth . . . of a winde in the bottome of the belly, and proceeding with a great swelling, causeth a very painfull collicke in the stomack, and an extraordinary giddines in the head."

*Hysterica passio!* down, thou climbing sorrow,  
Thy element's below!—Where is this daughter?

KENT. With the earl, fir, here within.

LEAR. Follow me not;  
Stay here. [Exit.

GENT. Made you no more offence than what you  
speak of?

KENT. None.

How chance the king comes with so small a train?

FOOL. An thou hadst been set i' the stocks for  
that question, thou hadst well deserved it.

KENT. Why, fool?

FOOL. We'll set thee to school to an ant,<sup>4</sup> to  
teach thee there's no labouring in the winter. All  
that follow their noses are led by their eyes, but  
blind men; and there's not a nose among twenty,

It is at least very probable, that Shakspeare would not have thought of making Lear affect to have the *Hysterick Passion*, or *Mother*, if this passage in Harfnet's pamphlet had not suggested it to him, when he was selecting the other particulars from it, in order to furnish out his character of Tom of Bedlam, to whom this demoniacal gibberish is admirably adapted. PERCY.

In p. 25 of the above pamphlet it is said "Ma: Maynie had a spice of the *Hysterica passio*, as seems, from his youth, he himselfe termes it the *Mooother*. RITSON.

<sup>4</sup> *We'll set thee to school to an ant, &c.]* "Go to the ant, thou sluggard, (says Solomon,) learn her ways, and be wise; which having no guide, over-seer, or ruler, provideth her meat in the *summer*, and gathereth her food in the harvest."

By this allusion more is meant than is expressed. If, says the Fool, you had been schooled by the ant, you would have known that the king's train, like that sagacious animal, prefer the summer of prosperity to the colder season of adversity, from which no profit can be derived; and desert him, whose "mellow hangings" have been shaken down, and who by "one winter's brush" has been left "open and bare for every storm that blows."

MALONE,

but can smell him that's stinking.<sup>5</sup> Let go thy hold, when a great wheel runs down a hill, lest it break thy neck with following it; but the great one that goes up the hill, let him draw thee after. When a wise man gives thee<sup>6</sup> better counsel, give

<sup>5</sup> *All that follow their noses are led by their eyes, but blind men; and there's not a nose among twenty, but can smell him that's stinking.*] The word *twenty* refers to the *noses* of the *blind men*, and not to the men in general. STEEVENS.

Mr. M. Mason supposes we should read *sinking*. What the Fool, says he, wants to describe is, the sagacity of mankind, in finding out the man whose fortunes are declining. REED.

*Stinking* is the true reading. See a passage from *All's well that ends well*, which I had quoted, before I was aware that it had likewise been selected by Mr. Malone, for the same purpose of illustration, in the following note. Mr. M. Mason's conjecture, however, may be countenanced by a passage in *Antony and Cleopatra*:

"Our fortune on the sea is out of breath,

"And *sinks* most lamentably." STEEVENS.

Mankind, says the Fool, may be divided into those who can see and those who are blind. All men, but blind men, though they follow their noses, are led by their eyes; and this class of mankind, *seeing* the king ruined, have all deserted him: with respect to the other class, the blind, who have nothing but their noses to guide them, they also fly equally from a king whose fortunes are declining; for of the noses of twenty blind men there is not one but can smell him, who "*being muddy'd in fortune's mood, smells somewhat strongly of her displeasure.*" You need not therefore be surprized at Lear's coming with so small a train.

The quartos read—among a hundred. MALONE.

<sup>6</sup> *When a wise man gives thee &c.*] One cannot too much commend the caution which our moral poet uses, on all occasions, to prevent his sentiment from being perversely taken. So here, having given an ironical precept in commendation of perfidy and base desertion of the unfortunate, for fear it should be understood seriously, though delivered by his buffoon or jester, he has the precaution to add this beautiful corrective, full of fine sense—"I would have none but knaves follow it, since a fool gives it." WARBURTON.

me mine again: I would have none but knaves follow it, since a fool gives it.

That, fir, which serves and seeks for gain,  
And follows but for form,  
Will pack, when it begins to rain,  
And leave thee in the storm.

But I will tarry; the fool will stay,  
And let <sup>7</sup> the wise man fly:  
The knave turns fool, that runs away;  
The fool no knave, perdy.

KENT. Where learn'd you this, fool?

FOOL. Not i' the stocks, fool.

*Re-enter LEAR, with GLOSTER.*

LEAR. Deny to speak with me? They are sick?  
they are weary?

They have travell'd hard to-night? Mere fetches;<sup>8</sup>  
The images of revolt and flying off!  
Fetch me a better answer.

GLO. My dear lord,  
You know the fiery quality of the duke;

<sup>7</sup> *But I will tarry; the fool will stay,  
And let &c.]* I think this passage erroneous, though both  
the copies concur. The sense will be mended if we read:

*But I will tarry; the fool will stay,  
And let the wise man fly;  
The fool turns knave, that runs away;  
The knave no fool,—*

That I stay with the king is a proof that I am a fool; the  
wise men are deserting him. There is knavery in this desertion,  
but there is no folly. JOHNSON.

<sup>8</sup> *Mere fetches;]* Though this line is now defective, perhaps  
it originally stood thus:

*Mere fetches all;—* STEEVENS.

How unremoveable and fix'd he is  
In his own course.

*LEAR.* Vengeance! plague! death! confusion!—  
Fiery? what quality? Why, Gloster, Gloster,  
I'd speak with the duke of Cornwall, and his wife.

*GLO.* Well, my good lord,<sup>9</sup> I have inform'd them  
so.

*LEAR.* Inform'd them! Dost thou understand  
me, man?

*GLO.* Ay, my good lord.

*LEAR.* The king would speak with Cornwall;  
the dear father  
Would with his daughter speak, commands her ser-  
vice:

Are they inform'd of this?<sup>1</sup>—My breath and  
blood!—

Fiery? the fiery duke?—Tell the hot duke, that<sup>2</sup>—  
No, but not yet:—may be, he is not well:

Infirmity doth still neglect all office,

Whereto our health is bound; we are not ourselves,  
When nature, being oppress'd, commands the mind  
To suffer with the body: I'll forbear;

And am fallen out with my more headier will,  
To take the indispos'd and sickly fit

For the sound man.—Death on my state! wherefore  
[*Looking on KENT.*

Should he sit here? This act persuades me,<sup>3</sup>

<sup>9</sup> *Glo. Well, &c.*] This, with the following speech, is omitted  
in the quartos. STEEVENS.

<sup>1</sup> *Are they inform'd of this?*] This line is not in the quartos.  
MALONE.

<sup>2</sup> — *Tell the hot duke, that—*] The quartos read—Tell the  
hot duke, that *Lear*—. STEEVENS.

<sup>3</sup> — *This act persuades me,*] As the measure is here de-  
fective, perhaps our author wrote:

— *This act almost persuades me,*—. STEEVENS.



That this remotion<sup>4</sup> of the duke and her  
Is practice only.<sup>5</sup> Give me my servant forth :  
Go, tell the duke and his wife, I'd speak with them,  
Now, presently: bid them come forth and hear me,  
Or at their chamber door I'll beat the drum,  
Till it cry—*Sleep to death.*<sup>7</sup>

GLO. I'd have all well betwixt you. [Exit.

LEAR. O me, my heart, my rising heart!—but,  
down.

FOOL. Cry to it, nuncle, as the cockney<sup>7</sup> did to

<sup>4</sup> — *this remotion*—] From their own house to that of the Earl of Gloster. MALONE.

<sup>5</sup> *Is practice only.*] *Practice* is, in Shakspeare, and other old writers, used commonly in an ill sense for *unlawful artifice*.  
JOHNSON.

<sup>6</sup> *Till it cry—Sleep to death.*] This, as it stands, appears to be a mere nonsensical rhapsody. Perhaps we should read—*Death to sleep*, instead of *Sleep to death*. M. MASON.

The meaning of this passage seems to be—I'll beat the drum till it cries out—*Let them awake no more*;—*Let their present sleep be their last*.

Somewhat similar occurs in *Troilus and Cressida* :

“ — the death tokens of it

“ Cry—*No recovery.*”

The sentiment of Lear does not therefore, in my opinion, deserve the censure bestowed on it by Mr. M. Mason, but is, to the full, as defensible as many other bursts of dramatick passion.

STEEVENS.

<sup>7</sup> — *the cockney*—] It is not easy to determine the exact power of this term of contempt, which, as the editor of *The Canterbury Tales* of Chaucer observes, might have been originally borrowed from the kitchen. From the ancient ballad of *The Turnament of Tottenham*, published by Dr. Percy, in his second volume of *Ancient Poetry*, p. 24, it should seem to signify a *cook* :

“ At that feast were they served in rich array ;

“ Every five and five had a *cokeney*.”

i. e. a *cook*, or *scullion*, to attend them.

Shakspeare, however, in *Twelfth-Night*, makes his Clown say—“ I am afraid this great lubber the world, will prove a

the eels, when she put them i' the paste<sup>8</sup> alive;  
she rapp'd 'em<sup>9</sup> o'the coxcombs with a stick, and

*cockney*." In this place it seems to have a signification not unlike that which it bears at present; and, indeed, Chaucer, in his *Reve's Tale*, ver. 4205, appears to employ it with such a meaning:

"And when this jape is tald another day,

"I shall be halden a daffe or a *cokenay*."

Meres, likewise, in the Second Part of his *Wit's Commonwealth*, 1568, observes, that "many *cockney* and wanton women are often sick, but in faith they cannot tell where." Decker, also, in his *Newes from Hell*, &c. 1606, has the following passage: "'Tis not their fault, but our mother's, our *cockerling* mothers, who for their labour made us to be called *cockneys*." See the notes on *The Canterbury Tales* of Chaucer, Vol. IV. p. 253, where the reader will meet with more information on this subject. STEEVENS.

*Cokenay*, as Dr. Percy imagines, cannot be a cook or scullion, but is some dish which I am unable to ascertain. My authority is the following epigram from Davies:

"He that comes every day, shall have a *cock-nay*,

"And he that comes but now and then, shall have a fat hen." *Epigram on English Proverbs*, 179.

WHALLEY.

Mr. Malone expresses his doubt whether *cockney* means a *scullion*, &c. in *The Turnament of Tottenham*; and to the lines already quoted from J. Davies's *Scourge of Folly*, adds the two next:

"But cocks that to hens come but now and then,

"Shall have a *cock-nay*, not the fat hen."

I have been lately informed, by an old lady, that, during her childhood, she remembers having eaten a kind of sugar pellets called at that time *cockneys*. STEEVENS.

<sup>8</sup> — the eels, when she put them i' the paste—] Hinting that the eel and Lear are in the same danger. JOHNSON.

The Fool does not compare *Lear* himself to the eels, but his *rising choler*. M. MASON.

This reference is not sufficiently explained. The *paste*, or *crust of a pie*, in Shakspeare's time, was called a *coffin*.

HENLEY.

<sup>9</sup> — she rapp'd 'em—] So the quartos. The folio reads—she *knap*'em. MALONE.

cry'd, *Down, wantons, down*: 'Twas her brother,  
that, in pure kindness to his horse, buttered his  
hay.

*Enter* CORNWALL, REGAN, GLOSTER, and  
*Servants.*

LEAR. Good morrow to you both.

CORN. Hail to your grace!

[KENT is set at Liberty.]

REG. I am glad to see your highness.

LEAR. Regan, I think you are; I know what  
reason

I have to think so: if thou should'st not be glad,  
I would divorce me from thy mother's tomb,  
Sepulch'ring<sup>1</sup> an adulteress.—O, are you free?

[To KENT.]

Some other time for that.—Beloved Regan,  
Thy sister's naught: O Regan, she hath tied  
Sharp-tooth'd unkindness, like a vulture, here,<sup>2</sup>—

[Points to his Heart.]

I can scarce speak to thee; thou'lt not believe,  
Of how deprav'd a quality<sup>3</sup>—O Regan!

*Rapp'd* must be the true reading, as the only sense of the  
verb—to *knap*, is to *snap*, or *break asunder*. STEEVENS.

<sup>1</sup> *Sepulch'ring*—] This word is accented in the same man-  
ner by Fairfax and Milton:

“As if his work should his *sepulcher* be.” C. i. st. 25.

“And so *sepulcher'd* in such pomp dost lie.”

*Milton on Shakspeare*, line 15.

STEEVENS.

<sup>2</sup> ——— *She hath tied*

*Sharp-tooth'd unkindness, like a vulture, here,*] Alluding  
to the fable of Prometheus. WARRURTON.

<sup>3</sup> *Of how deprav'd a quality*—] Thus the quarto. The folio  
reads:

*With how deprav'd a quality*—. JOHNSON.

REG. I pray you, fir, take patience; I have hope,  
You lefs know how to value her desert,  
Than ſhe to ſcant her duty.<sup>4</sup>

<sup>4</sup> *Than ſhe to ſcant her duty.*] The word *ſcant* is directly contrary to the ſenſe intended. The quarto reads :

— ſlack her duty.

which is no better. May we not change it thus :

*You lefs know how to value her deſert,*

*Than ſhe to ſcan her duty.*

To *ſcan* may be to *meaſure* or *proportion*. Yet our author uſes his negatives with ſuch licentiouſneſs, that it is hardly ſafe to make any alteration. *Scant* may mean to *adapt*, to *fit*, to *proportion*; which ſenſe ſeems ſtill to be retained in the mechanical term *ſcantling*. JOHNSON.

Sir Thomas Hanmer had propoſed this change of *ſcant* into *ſcan*; but ſurely no alteration is neceſſary. The other reading—*ſlack*, would answer as well. You leſs know how to value her deſert, than ſhe (knows) to *ſcant* her duty, i. e. than ſhe can be capable of being wanting in her duty. I have at leaſt given the intended meaning of the paſſage. STEEVENS.

Shakſpeare, without doubt, intended to make Regan ſay—*I have hope that the fact will rather turn out, that you know not how to appreciate her merit, than that ſhe knows how to ſcant, or be deficient in, her duty.* But that he has expreſſed this ſentiment inaccurately, will, I think, clearly appear from inverting the ſentence, without changing a word. “I have hope (ſays Regan) that ſhe knows *more* [or *better*] how to ſcant her duty, than you know how to value her deſert.” i. e. I have hope, that ſhe is *more perfect*, more an adept, (if the expreſſion may be allowed,) in the *non-performance* of her duty, than you are perfect, or accurate, in the eſtimation of her merit.

In *The Winter's Tale* we meet with an inaccuracy of the ſame kind :

“ — I ne'er heard yet,

“ That any of theſe bolder vices *wanted*

“ *Leſs* impudence to gainſay what they did,

“ Than to perform it firſt.”

where, as Dr. Johnson has juſtly obſerved, “*wanted* ſhould be *had*, or *leſs* ſhould be *more*.” Again, in *Cymbeline*: “—be it but to fortify her judgment, which elſe an eaſy battery might lay flat, for taking a beggar without *leſs* quality.” Here alſo *leſs* ſhould certainly be *more*.

LEAR.

Say,<sup>5</sup> how is that?

REG. I cannot think, my sister in the least  
Would fail her obligation: If, fir, perchance,  
She have restrain'd the riots of your followers,  
'Tis on such ground, and to such wholesome end,  
As clears her from all blame.

LEAR. My curses on her!

REG. O, fir, you are old;  
Nature in you stands on the very verge  
Of her confine: you should be rul'd, and led  
By some discretion, that discerns your state  
Better than you yourself: Therefore, I pray you,  
That to our sister you do make return;  
Say, you have wrong'd her, fir.

LEAR.

Ask her forgiveness?

Again, in *Macbeth*:

"Who *cannot want* the thought how monstrous

"It was for Malcolm and for Donalbain

"To kill the gracious Duncan?"

Here unquestionably for *cannot* the poet should have written *can*. See also Vol. XVII. p. 240, n. 6.

If Lear is *less* knowing in the valuation of Goneril's desert, than she is in her scanting of her duty, then she knows *better* how to *scant* or be deficient in her duty, than he knows how to appreciate her desert. Will any one maintain, that Regan meant to express a hope that this would prove the case?

Shakspeare perplexed himself by placing the word *less* before *know*; for if he had written, "I have hope that you rather know how to make her *desert less* than it is, (to under-rate it in your estimation) than that she at all knows how to scant her duty," all would have been clear; but, by placing *less* before *know*, this meaning is destroyed.

Those who imagine that this passage is accurately expressed as it now stands, deceive themselves by this fallacy: in paraphrasing it, they always take the word *less* out of its place, and connect it, or some other synonymous word, with the word *desert*.

MALONE.

<sup>5</sup> Say, &c.] This, as well as the following speech, is omitted in the quartos. STEEVENS.



Do you but mark how this becomes the house :<sup>6</sup>  
*Dear daughter, I confess that I am old ;*  
*Age is unnecessary :<sup>7</sup> on my knees I beg, [Kneeling.*  
*That you'll vouchsafe me raiment, bed, and food.*

<sup>6</sup> *Do you but mark how this becomes the house?*] The order of families, duties of relation. WARBURTON.

In *The Tempest* we have again nearly the same sentiment :

“ But O how oddly will it sound that I

“ Must ask my child forgiveness ?” MALONE.

Dr. Warburton's explanation may be supported by the following passage in *Milton on Divorce*, B. II. ch. xii : “ —— the restraint whereof, who is not too thick-sighted, may see how hurtful, how destructive, it is to *the house*, the church, and commonwealth !” TOLLET.

The old reading may likewise receive additional support from the following passage in *The Blind Beggar of Alexandria*, 1598 : “ Come up to supper ; it will *become the house* wonderful well.”

Mr. Tollet has since furnished me with the following extract from Sir Thomas Smith's *Commonwealth of England*, 4to. 1601, chap. II. which has much the same expression, and explains it. “ They two together [man and wife] ruleth the *house*. The *house* I call here, the man, the woman, their children, their servants, bond and free,” &c. STEEVENS.

Again, in Painter's *Palace of Pleasure* :——“ The gentleman's wife one day could not refrain (beholding a flagges head set up in the gentleman's house) from breaking into a laughter before his face, saying how that head *became the house* very well.”

HENDERSON.

<sup>7</sup> *Age is unnecessary :*] i. e. Old age has few wants.

JOHNSON.

This usage of the word *unnecessary* is quite without example ; and I believe my learned coadjutor has rather improved than explained the meaning of his author, who seems to have designed to say no more than that it seems *unnecessary* to children that the lives of their parents *should be prolonged*. *Age is unnecessary*, may mean, *old people are useless*. So, in *The Old Law*, by Massinger :

“ ——your laws extend not to desert,

“ But to *unnecessary* years ; and, my lord,

“ His are not such.” STEEVENS.

*Unnecessary* in Lear's speech, I believe, means—in want of necessities, unable to procure them. TYRWHITT.

REG. Good fir, no more; these are unfightly tricks:

Return you to my sister.

LEAR.

Never, Regan:

She hath abated me of half my train;

Look'd black upon me;<sup>8</sup> struck me with her tongue,

Most serpent-like, upon the very heart:—

All the stor'd vengeance of heaven fall

On her ingrateful top! Strike her young bones,

You taking airs, with lameness!

CORN.

Fye, fye, fye!

LEAR. You nimble lightnings, dart your blinding flames

Into her scornful eyes! Infect her beauty,

You fen-suck'd fogs, drawn by the powerful sun,

To fall and blast her pride!<sup>9</sup>

<sup>8</sup> Look'd black upon me;] To look black, may easily be explain'd to look cloudy or gloomy. See Milton:

“So frown'd the mighty combatants, that hell

“Grew darker at their frown.” JOHNSON.

So, Holinshed, Vol. III. p. 1157: “——the bishops thereat repined, and looked black.” TOLLET.

<sup>9</sup> To fall and blast her pride!] Thus the quarto: The folio reads not so well, *to fall and blister*. JOHNSON.

*Fall* is, I think, used here as an active verb, signifying to humble or pull down. *Ye fen-suck'd fogs, drawn from the earth by the powerful action of the sun, infect her beauty, so as to fall and blast, i. e. humble and destroy, her pride.* Shakspeare in other places uses *fall* in an active sense. So, in *Othello*:

“Each drop the falls will prove a crocodile.”

Again, in *Troilus and Cressida*:

“——make him fall

“His crest, that prouder than blue Iris bends.

In the old play of *King Leir* our poet found—

“I ever thought that *pride* would have a *fall*.”

MALONE.

REG. O the blest gods!  
So will you wish on me, when the rash mood's on.<sup>1</sup>

LEAR. No, Regan, thou shalt never have my  
curse;  
Thy tender-hefted nature<sup>2</sup> shall not give  
Thee o'er to harshness; her eyes are fierce, but thine  
Do comfort, and not burn:<sup>3</sup> 'Tis not in thee

I see no occasion for supposing with Malone, that the word *fall* is to be considered in an active sense, as signifying to *humble* or *pull down*; it appears to me to be used in this passage in its common acceptation; and that the plain meaning is this, "You fen suck'd fogs, drawn up by the sun in order to fall down again and blast her pride." M. MASON.

I once proposed the same explanation to Dr. Johnson, but he would not receive it. STEEVENS.

<sup>1</sup> ———*when the rash mood's on.*] Thus the folio. The quartos read only, ———*when the rash mood*———perhaps leaving the sentence purposely unfinished, as indeed I should wish it to be left, rather than countenance the admission of a line so inharmonious as that in the text. STEEVENS.

<sup>2</sup> *Thy tender-hefted nature*——] *Hefted* seems to mean the same as *heaved*. *Tender-hefted*, i. e. whose bosom is agitated by tender passions. The formation of such a participle, I believe, cannot be grammatically accounted for. Shakspeare uses *hefts* for *hevings* in *The Winter's Tale*, Act II. Both the quartos however read, "tender-hefted nature;" which may mean a nature which is governed by gentle dispositions, *Hest* is an old word signifying *command*. So, in *The Wars of Cyrus*, &c. 1594:

"Must yield to *hest* of others that be free."

*Hefted* is the reading of the folio. STEEVENS.

<sup>3</sup> *Do comfort and not burn:*] The same thought, but more expanded, had already occurred in Sir Philip Sidney's *Astrophel and Stella*:

"She comes with light and warmth, which like Aurora  
prove

"Of gentle force, so that mine eyes dare gladly play

"With such a rosie morne, whose beames, most freshly  
gay,

"Scorch not, but onely doe darke chilling sprites remove."

STEEVENS.

To grudge my pleasures, to cut off my train,  
 To bandy hasty words, to scant my sizes,<sup>4</sup>  
 And, in conclusion, to oppose the bolt  
 Against my coming in : thou better know'st  
 The offices of nature, bond of childhood,  
 Effects of courtesy, dues of gratitude ;  
 Thy half o'the kingdom hast thou not forgot,  
 Wherein I thee endow'd.

REG.

Good sir, to the purpose.  
 [Trumpets within.]

LEAR. Who put my man i' the stocks ?

CORN.

What trumpet's that ?

*Enter Steward.*

REG. I know't, my sister's :<sup>5</sup> this approves her  
 letter,  
 That she would soon be here.—Is your lady come ?

<sup>4</sup> ——— *to scant my sizes,*] To contract my allowances or proportions settled. JOHNSON.

A *sixer* is one of the lowest rank of students at Cambridge, and lives on a stated allowance.

*Sizes* are certain portions of bread, beer, or other victuals, which in publick societies are set down to the account of particular persons : a word still used in colleges. So, in *The Return from Parnassus* :

“ You are one of the devil's fellow-commoners ; one that *sizeth* the devil's butteries.”

“ Fiddlers, set it on my head ; I use to *size* my musick, or go on the score for it.” *Return from Parnassus*.

*Size* sometimes means *company*. So, in *Cinthia's Revenge*, 1613 :

“ He now attended with a barbal *size*

“ Of sober statesmen,” &c.

I suppose a *barbal size* is a *bearded company*. STEEVENS.

See a *size* in Minshew's *Dictionary*. TOLLET.

<sup>5</sup> CORN. *What trumpet's that ?*

Reg. I know't, *my sister's* :] Thus, in *Othello* :

“ The Moor,—*I know his trumpet.*”

LEAR. This is a slave, whose easy-borrow'd pride  
Dwells in the fickle grace of her he follows:—  
Out, varlet, from my sight!

CORN. What means your grace?

LEAR. Who stook'd my servant? Regan, I have  
good hope  
Thou didst not know of't.—Who comes here? O  
heavens,

*Enter GONERIL.*

If you do love old men, if your sweet sway  
Allow obedience,<sup>6</sup> if yourselves are old,<sup>7</sup>

It should seem from both these passages, and others that might be quoted, that the approach of great personages was announced by some distinguishing note or tune appropriately used by their own trumpeters. Cornwall knows not the present sound; but to Regan, who had often heard her sister's trumpet, the first flourish of it was as familiar as was that of the Moor to the ears of Iago. STEEVENS.

<sup>6</sup> *If you do love old men, if your sweet sway*

*Allow if obedience, yourselves are old,]* Mr. Upton has proved by irresistible authority, that to *allow* signifies not only to *permit*, but to *approve*, and has deservedly replaced the old reading, which Dr. Warburton had changed into *hallow obedience*, not recollecting the scripture expression, *The Lord alloweth the righteous*, Psalm xi. ver. 6. So, in Greene's *Never too late*, 1616: “—*she allows* of thee for love, not for lust.” Again, in his *Farewell to Follie*, 1617: “*I allow* those pleasing poems of Guazzo, which begin,” &c. Again, Sir Thomas North's translation of *Plutarch*, concerning the reception with which the death of Cæsar met: “they neither greatly reprov'd, nor *allowed* the fact.” Dr. Warburton might have found the emendation which he proposed, in Tate's alteration of *King Lear*, which was first published in 1687. STEEVENS.

<sup>7</sup> — *if yourselves are old,]* Thus Statius, *Theb.* X. 705.

“——hoc, oro, munus concede parenti,

“Si tua maturis signentur tempora canis,

“Et sis ipse parens.” STEEVENS.



Make it your cause; fend down, and take my  
part!—

Art not asham'd to look upon this beard?—

[To GONERIL.

O, Regan, wilt thou take her by the hand?

GON. Why not by the hand, sir? How have I  
offended?

All's not offence, that indiscretion finds,<sup>8</sup>

And dotage terms so.

LEAR. O, fides, you are too tough!  
Will you yet hold?—How came my man i' the  
stocks?

CORN. I set him there, sir: but his own disor-  
ders  
Deserv'd much less advancement.<sup>9</sup>

LEAR.

You! did you?

REG. I pray you, father, being weak, seem so.<sup>1</sup>

<sup>8</sup> ——— *that indiscretion finds,*] *Finds* is here used in the same sense as when a jury is said to *find* a bill, to which it is an allusion. Our author again uses the same word in the same sense in *Hamlet*, Act V. sc. i:

“Why, 'tis *found* so.” EDWARDS.

To *find* is little more than to *think*. The French use their word *trouver* in the same sense; and we still say I *find* time tedious, or I *find* company troublesome, without thinking on a jury. STEEVENS.

<sup>9</sup> ——— *much less advancement.*] The word *advancement* is ironically used for *conspicuousness* of punishment; as we now say, a man is advanced to the pillory. We should read:

——— *but his own disorders*

*Deserv'd much more advancement.* JOHNSON.

By *less advancement* is meant, a still worse or more disgraceful situation; a situation not so reputable. PERCY.

Cornwall certainly means, that Kent's *disorders* had entitled him even to a post of less honour than the stocks. STEEVENS.

<sup>1</sup> *I pray you, father, being weak, seem so.*] The meaning is, since you are weak, be content to think yourself weak.

JOHNSON.

If, till the expiration of your month,  
 You will return and sojourn with my sister,  
 Dismissing half your train, come then to me;  
 I am now from home, and out of that provision  
 Which shall be needful for your entertainment.

LEAR. Return to her, and fifty men dismiss'd?  
 No, rather I abjure all roofs, and choose  
 To wage against the enmity o'the air;  
 To be a comrade with the wolf and owl,—  
 Necessity's sharp pinch!<sup>2</sup>—Return with her?  
 Why, the hot-blooded France, that dowerless took  
 Our youngest born, I could as well be brought  
 To knee his throne, and, squire-like, pension beg  
 To keep base life<sup>3</sup> afoot:—Return with her?  
 Persuade me rather to be slave and sumpter<sup>3</sup>  
 To this detested groom. [*Looking on the Steward.*]

GON.

At your choice, sir.

<sup>2</sup> *No, rather I abjure all roofs, and choose  
 To wage against the enmity o'the air;  
 To be a comrade with the wolf and owl,—*

Necessity's sharp pinch!] To *wage* is often used absolutely without the word *war* after it, and yet signifies *to make war*, as before in this play:

“ My life I never held but as a pawn

“ To *wage* against thine enemies.”

The words—*necessity's sharp pinch!* appear to be the reflection of Lear on the wretched sort of existence he had described in the preceding lines. STEEVENS.

<sup>3</sup> — *base life* —] i. e. In a *servile* state. JOHNSON.

<sup>4</sup> — *and sumpter* —] *Sumpter* is a horse that carries necessities on a journey, though sometimes used for the case to carry them in.—See Beaumont and Fletcher's *Noble Gentleman*, Seward's edit. Vol. VIII. note 35; and *Cupid's Revenge*:

“ — I'll have a horse to leap thee,

“ And thy base issue shall carry *sumpters*.”

Again, in Webster's *Duchess of Malfy*, 1623:

“ His is indeed a guarded *sumpter-cloth*,

“ Only for the remove o' the court.” STEEVENS.

LEAR. I pr'ythee, daughter, do not make me mad;

I will not trouble thee, my child; farewell:  
We'll no more meet, no more see one another:—  
But yet thou art my flesh,<sup>5</sup> my blood, my daughter;  
Or, rather, a disease that's in my flesh,  
Which I must needs call mine: thou art a boil,<sup>6</sup>  
A plague-fore,<sup>7</sup> an embossed carbuncle,<sup>8</sup>  
In my corrupted blood. But I'll not chide thee;  
Let shame come when it will, I do not call it:  
I do not bid the thunder-bearer shoot,  
Nor tell tales of thee to high-judging Jove:  
Mend, when thou canst; be better, at thy leisure:  
I can be patient; I can stay with Regan,  
I, and my hundred knights.

REG. Not altogether so, sir;  
I look'd not for you yet, nor am provided

<sup>5</sup> *But yet thou art my flesh, &c.*] So, in *King Henry VI.* Part I:

“ God knows, thou art a *collop* of my flesh.”

STEEVENS.

<sup>6</sup> — *thou art a boil, &c.*] The word in the old copies is written *byle*, and all the modern editors have too strictly followed them. The mistake arose from the word *boil* being often pronounced as if written *bile*. In the folio, we find in *Coriolanus* the same false spelling as here:

“ — *Byles* [boils] and plagues

“ Plaster you o'er!” MALONE.

<sup>7</sup> *A plague-fore,*] So, in Thomas Lupton's *Fourth Booke of Notable Things*, bl. l. 4to: “ If you wyl knowe whether one shall escape or not, that is infected with the plague, (having the *plague-fore*) gave the partie, &c. And also anoint the *plague-fore*” &c. The *plague-fore*, we may suppose, was the decisive mark of infection. STEEVENS.

<sup>8</sup> — *embossed carbuncle,*] *Embossed* is *swelling, protuberant.*

JOHNSON.

So, in *Timon of Athens*:

“ Whom once a day with his *embossed* froth

“ The turbulent surge shall cover.” STEEVENS.

For your fit welcome: Give ear, fir, to my fifter;  
 For thofe that mingle reason with your paffion,  
 Muft be content to think you old, and fo—  
 But ſhe knows what ſhe does.

*LEAR.* Is this well ſpoken now?

*REG.* I dare avouch it, fir: What, fifty followers?  
 Is it not well? What ſhould you need of more?  
 Yea, or ſo many? fith that both charge and danger  
 Speak 'gainſt ſo great a number? How, in one  
                   houſe,  
 Should many people, under two commands,  
 Hold amity? 'Tis hard; almoſt impoſſible.

*GON.* Why might not you, my lord, receive at-  
                   tendance  
 From thoſe that ſhe calls ſervants, or from mine?

*REG.* Why not, my lord? If then they chanc'd  
                   to flack you,  
 We could control them: If you will come to me,  
 (For now I ſpy a danger,) I entreat you  
 To bring but five and twenty; to no more  
 Will I give place, or notice.

*LEAR.* I gave you all—

*REG.* And in good time you gave it.

*LEAR.* Made you my guardians, my depositaries;  
 But kept a reſervation to be follow'd  
 With ſuch a number: What, muſt I come to you  
 With five and twenty, Regan? ſaid you ſo?

*REG.* And ſpeak it again, my lord; no more with  
                   me.

*LEAR.* Thoſe wicked creatures yet do look well-  
                   favour'd,  
 When others are more wicked; not being the  
                   worſt,





You see me here, you gods, a poor old man,<sup>2</sup>  
 As full of grief as age; wretched in both!  
 If it be you that stir these daughters' hearts  
 Against their father, fool me not so much  
 To bear it tamely; touch me with noble anger!  
 O, let not women's weapons, water-drops,  
 Stain my man's cheeks!—No, you unnatural hags,  
 I will have such revenges on you both,  
 That all the world shall—I will do such things,—  
 What they are, yet I know not;<sup>3</sup> but they shall be  
 The terrors of the earth. You think, I'll weep;  
 No, I'll not weep:—  
 I have full cause of weeping; but this heart  
 Shall break into a hundred thousand flaws,<sup>4</sup>

The compositor has repeated the wrong word: Read:

*You heavens, give me that patience that I need.*

Or, still better, perhaps:

*You heavens, give me patience!—that I need.* RITSON.

<sup>2</sup> ——— *poor old man,*] The quarto has, *poor old fellow.*

JOHNSON.

<sup>3</sup> ——— *I will do such things,—*

*What they are, yet I know not;*]

“ ——— *magnum est quodcunque paravi,*

“ *Quid sit, adhuc dubito.*” Ovid. *Met.* Lib. VI.

“ ——— *haud quid sit scio,*

“ *Sed grande quiddam est.*” *Senecæ Thyestes.*

Let such as are unwilling to allow that copiers of nature must occasionally use the same thoughts and expressions, remember, that of both these authors there were early translations.

I have since met with an apparent imitation of Seneca, in *The Misfortunes of Arthur*, a tragedy, 1587:

“ ——— *somewhat my minde portendes,*

“ *Uncertayne what: but whatfoeuer, it's huge!*”

STEEVENS.

Evidently from Golding's translation, 1567:

“ *The thing that I do purpose on is great, whatere it is*

“ *I know not what it may be yet.*” RITSON.

<sup>4</sup> ——— *into a hundred thousand flaws,*] A *flaw* signifying a crack or other similar imperfection, our author, with his accus-

Or ere I'll weep :—O, fool, I shall go mad!

[*Exeunt* LEAR, GLOSTER, KENT, and Fool.

CORN. Let us withdraw, 'twill be a storm.

[*Storm heard at a Distance.*

REG.

This house

Is little; the old man and his people cannot  
Be well bestow'd.

GON. 'Tis his own blame; he hath put  
Himself from rest,<sup>5</sup> and must needs taste his folly.

REG. For his particular, I'll receive him gladly,  
But not one follower.

GON.

So am I purpos'd.

Where is my lord of Gloster?

*Re-enter* GLOSTER.

CORN. Follow'd the old man forth :—he is re-  
turn'd.

GLO. The king is in high rage.

CORN.

Whither is he going?

GLO. He calls to horse;<sup>6</sup> but will I know not  
whither.

tomed license, uses the word here for a *small broken particle*.  
So again, in the fifth Act :

“ —But his *flaw'd* heart

“ Burst smilingly.” MALONE.

<sup>5</sup> —he *hath* put

*Himself from rest,*] The personal pronoun was supplied by  
Sir Thomas Hanmer. *He hath* was formerly contracted thus;  
*Hath*; and hence perhaps the mistake. The same error has,  
I think, happened in *Measure for Measure*. See Vol. VI.  
p. 225, n. 5. MALONE.

<sup>6</sup> Corn. *Whither is he going?*

Glo. *He calls to horse;*] Omitted in the quartos.

STEEVENS.

CORN. 'Tis best to give him way; he leads himself.

GON. My lord, entreat him by no means to stay.

GLO. Alack, the night comes on, and the bleak winds

Do forely ruffle;<sup>7</sup> for many miles about  
There's scarce a bush.

REG. O, fir, to wilful men,  
The injuries, that they themselves procure,  
Must be their schoolmasters: Shut up your doors;  
He is attended with a desperate train;  
And what they may incense him to,<sup>8</sup> being apt  
To have his ear abus'd, wisdom bids fear.

CORN. Shut up your doors, my lord; 'tis a wild  
night;  
My Regan counsels well: come out o'the storm.  
[*Exeunt.*

<sup>7</sup> *Do forely ruffle;*] Thus the folio. The quartos read—*Do forely ruffel*, i. e. *ruffle*. STEEVENS.

*Ruffle* is certainly the true reading. A *ruffler*, in our author's time, was a noisy, boisterous, swaggerer. MALONE.

<sup>8</sup> ———incense him to,] To *incense* is here, as in other places, to instigate. MALONE.

## ACT III. SCENE I.

*A Heath.**A Storm is heard, with Thunder and Lightning.**Enter KENT, and a Gentleman, meeting.*

KENT. Who's here, beside foul weather?

GENT. One minded like the weather, most un-  
quietly.

KENT. I know you; Where's the king?

GENT. Contending with the fretful element:<sup>9</sup>  
Bids the wind blow the earth into the sea,  
Or swell the curled waters 'bove the main,<sup>1</sup>  
That things might change, or cease: tears his white  
hair;<sup>2</sup>

<sup>9</sup> ——— *the fretful element*:] i. e. the air. Thus the quartos; for which the editor of the folio substituted *elements*. MALONE.

<sup>1</sup> *Or swell the curled waters 'bove the main*,] The *main* seems to signify here the *main land*, the *continent*. So, in Bacon's *War with Spain*: "In 1589, we turned challengers, and invaded the *main* of Spain."

This interpretation sets the two objects of Lear's desire in proper opposition to each other. He wishes for the destruction of the world, either by the winds blowing the land into the waters, or raising the waters so as to overwhelm the land.

So, Lucretius, III. 854:

" ——— *terra mari miscbitur, et mare cœlo.*"

See also the *Æneid* I. 133, and XII. 204. STEEVENS.

So, in *Troilus and Cressida*:

" ——— *The bounded waters*

" *Should lift their bottoms higher than the shores,*

" *And make a top of all this solid globe.*"

The *main* is again used for the *land*, in *Hamlet*:

" *Goes it against the main of Poland, fir?*" MALONE.

<sup>2</sup> ——— *tears his white hair*;] The six following verses were

Which the impetuous blasts, with eyeless rage,  
Catch in their fury, and make nothing of:  
Strives in his little world of man to out-scorn  
The to-and-fro-conflicting wind and rain.<sup>3</sup>  
This night, wherein the cub-drawn bear would  
couch,<sup>4</sup>  
The lion and the belly-pinched wolf

omitted in all the late editions ; I have replaced them from the first, for they are certainly Shakspeare's. POPE.

The first folio ends the speech at *change or cease*, and begins again at Kent's question, *But who is with him?* The whole speech is forcible, but too long for the occasion, and properly retrenched. JOHNSON.

<sup>3</sup> *Strives in his little world of man to out-scorn  
The to-and-fro-conflicting wind and rain.*] Thus the old  
copies. But I suspect we should read—*out-form*: i. e. as  
Nestor expresses it in *Troilus and Cressida*:

“ ——— with an accent tun'd in self-same key,

“Returns to chiding fortune :”

i. e. makes a return to it, gives it as good as it brings, *confronts it with self-comparisons.*

Again, in *King Lear*, A& V:

"Myself could else *out-frown* false fortune's *frown*."

Again, in *King John*:

“Threaten the threatner, and *out-face the brow*.

"Of bragging horror."

Again, (and more decisively) in *The Lover's Complaint*, attributed to our author:

"*Storming her world with sorrow's wind and rain.*"

The same mistake of *scorn* for *storm* had also happened in the old copies of *Troilus and Cressida*:

“ —as when the sun doth light a *scorn*,”

instead of a—*storm*. See Vol. XV. p. 235. n. 8. STEEVENS.

<sup>4</sup> *This night, wherein the cub-drawn bear would couch,]* *Cub-drawn* has been explained to signify *drawn by nature to its young*; whereas it means, *whose dugs are drawn dry by its young*. For no animals leave their dens by night but for prey. So that the meaning is, "that even hunger, and the support of its young, would not force the bear to leave his den in such a night." WARBURTON.



Keep their fur dry, unbonneted he runs,  
And bids what will take all.<sup>5</sup>

KENT.

But who is with him?

GENT. None but the fool; who labours to out-  
jest

His heart-struck injuries.

KENT.

Sir, I do know you;

And dare, upon the warrant of my art,<sup>6</sup>  
Commend a dear thing to you. There is division,  
Although as yet the face of it be cover'd  
With mutual cunning, 'twixt Albany and Corn-  
wall;

Who have (as who have not,<sup>7</sup> that their great stars

Shakspeare has the same image in *As you like it*:

"A lionsess, with udders all drawn dry,

"Lay couching——."

Again, *ibidem*:

"Food to the suck'd and hungry lionsess." STEEVENS.

<sup>5</sup> *And bids what will take all.*] So, in *Antony and Cleopatra*,  
Enobarbus says

"I'll strike, and cry, *Take all.*" STEEVENS.

<sup>6</sup> —upon the warrant of my art,] Thus the quartos. The folio—"my note."—"The warrant of my art" seems to mean—on the strength of my *skill* in physiognomy. STEEVENS.

—upon the warrant of my art,] On the strength of that art or skill, which teaches us "to find *the mind's construction in the face.*" The passage in *Macbeth* from which I have drawn this paraphrase, in which the word *art* is again employed in the same sense, confirms the reading of the quartos. The folio reads—upon the warrant of my *note*: i. e. says Dr. Johnson, "my observation of your character." MALONE.

<sup>7</sup> *Who have (as who have not,*] The eight subsequent verses were degraded by Mr. Pope, as unintelligible, and to no purpose. For my part, I see nothing in them but what is very easy to be understood; and the lines seem absolutely necessary to clear up the motives upon which France prepared his invasion: nor without them is the sense of the context complete. THEOBALD.

The quartos omit these lines. STEEVENS.

Thron'd and set high?) servants, who seem no less;  
Which are to France the spies and speculations  
Intelligent of our state; what hath been seen,<sup>8</sup>  
Either in snuffs and packings<sup>9</sup> of the dukes;  
Or the hard rein which both of them have borne  
Against the old kind king; or something deeper,  
Whereof, perchance, these are but furnishings;<sup>1</sup>—  
[But, true it is,<sup>2</sup> from France there comes a power  
Into this scatter'd kingdom; who already,  
Wise in our negligence, have secret feet  
In some of our best ports,<sup>3</sup> and are at point

<sup>8</sup> ——— *what hath been seen,*] What follows, are the circumstances in the state of the kingdom, of which he supposes the spies gave France the intelligence. STEEVENS.

<sup>9</sup> *Either in snuffs and packings—*] *Snuffs* are dislikes, and *packings* underhand contrivances.

So, in *Henry IV.* P. I: "Took it in *snuff*;" and in *King Edward III.* 1599:

"This *packing* evil, we both shall tremble for it."

Again, in Stanyhurst's *Virgil*, 1582:

"With two gods *packing* one woman silly to cozen."

We still talk of *packing* juries, and Antony says of Cleopatra, that she had "*pack'd* cards with Cæsar." STEEVENS.

<sup>1</sup> ——— *are but furnishings;*] *Furnishings* are what we now call colours, external pretences. JOHNSON.

A *furnish* anciently signified a *sample*. So, in the Preface to Greene's *Groatworth of Wit*, 1621: "To lend the world a *furnish* of wit, she lays her own to pawn." STEEVENS.

<sup>2</sup> *But, true it is, &c.*] In the old editions are the five following lines which I have inserted in the text, which seem necessary to the plot, as a preparatory to the arrival of the French army with Cordelia in Act IV. How both these, and a whole scene between Kent and this gentleman in the fourth Act, came to be left out in all the later editions, I cannot tell; they depend upon each other, and very much contribute to clear that incident.

POPE.

<sup>3</sup> ——— *from France there comes a power  
Into this scatter'd kingdom; who already,  
Wise in our negligence, have secret feet  
In some of our best ports,*] This speech, as it now stands,

To show their open banner.—Now to you :  
 If on my crédit you dare build so far  
 To make your speed to Dover, you shall find  
 Some that will thank you, making just report

is collected from two editions: the eight lines, degraded by Mr. Pope, are found in the folio, not in the quarto; the following lines inclosed in crotchets are in the quarto, not in the folio. So that if the speech be read with omission of the former, it will stand according to the first edition; and if the former are read, and the lines that follow them omitted, it will then stand according to the second. The speech is now tedious, because it is formed by a coalition of both. The second edition is generally best, and was probably nearest to Shakspeare's last copy; but in this passage the first is preferable: for in the folio, the messenger is sent, he knows not why, he knows not whither. I suppose Shakspeare thought his plot opened rather too early, and made the alteration to veil the event from the audience; but trusting too much to himself, and full of a single purpose, he did not accommodate his new lines to the rest of the scene. *Scattered* means *divided, unsettled, disunited*. JOHNSON.

— have *secret feet*

*In some of our best ports,*] One of the quartos (for there are two that differ from each other, though printed in the same year, and for the same printer,) reads *secret feet*. Perhaps the author wrote *secret foot*, i. e. footing. So, in a following scene:

“ — what confederacy have you with the traitors .

“ Late *footed* in the kingdom?”

A phrase, not unlike that in the text, occurs in Chapman's version of the nineteenth Book of Homer's *Odyssèy*:

“ — what course for home would best prevail

“ To come in pomp, or beare a *secret sail*.”

STEEVENS.

These lines, as has been observed, are not in the folio. Quarto A reads—*secret fee*; quarto B—*secret feet*. I have adopted the latter reading, which I suppose was used in the sense of *secret footing*, and is strongly confirmed by a passage in this Act: “ These injuries the king now bears, will be revenged home; there is part of a *power* already *footed*: we must incline to the king.” Again, in *Coriolanus*:

“ — Why, thou Mars, I'll tell thee,

“ We have a *power* on *foot*.” MALONE.

Of how unnatural and bemadding sorrow  
 The king hath cause to plain.  
 I am a gentleman of blood and breeding;  
 And, from some knowledge and assurance, offer  
 This office to you.]

GENT. I will talk further with you.

KENT. No, do not.

For confirmation that I am much more  
 Than my out wall, open this purse, and take  
 What it contains: If you shall see Cordelia,  
 (As fear not but you shall,<sup>4</sup>) show her this ring;  
 And she will tell you who your fellow is  
 That yet you do not know. Fye on this storm!  
 I will go seek the king.

GENT. Give me your hand: Have you no more  
 to say?

KENT. Few words, but, to effect, more than all  
 yet;  
 That, when we have found the king, (in which  
 your pain  
 That way; I'll this;) he that first<sup>5</sup> lights on him,  
 Holla the other. [*Exeunt severally.*]

<sup>4</sup> (*As fear not but you shall,*)] Thus quarto B and the folio.  
 Quarto A—*As doubt not but you shall.* MALONE.

<sup>5</sup> —the king, (*in which your pain,*  
*That way; I'll this;*) he that first &c.] Thus the folio.  
 The late reading:

“ —for which you take

“ That way, I this,” —

was not genuine. The quartos read:

“ That when we have found the king,

“ He this way, you that, he that first lights

“ On him, hollow the other.” STEEVENS.

## SCENE II.

*Another Part of the Heath. Storm continues.*

*Enter LEAR and Fool.*

LEAR. Blow, wind, and crack your cheeks!<sup>6</sup>  
   rage! blow!  
 You cataracts, and hurricanoes, spout  
 Till you have drench'd our steeple, drown'd the  
   cocks!  
 You sulphurous and thought-executing<sup>7</sup> fires,  
 Vaunt couriers<sup>8</sup> to oak-cleaving thunder-bolts,

<sup>6</sup> *Blow, wind, and crack your cheeks!*] Thus the quartos. The folio has—*winds*. The poet, as Mr. M. Mason has observed in a note on *The Tempest*, was here thinking of the common representation of the winds, which he might have found in many books of his own time. So again, as the same gentleman has observed, in *Troilus and Cressida*:

“Blow, villain; till thy sphered bias cheek

“Outswell the cholick of puff'd Aquilon.”

We find the same allusion in Kempe's *Nine Daies Wonder*, &c. quarto, 1600: “—he swells presently, like one of the four winds.” MALONE.

<sup>7</sup> ————*thought-executing*—] Doing execution with rapidity equal to thought. JOHNSON.

<sup>8</sup> *Vaunt couriers*—] *Avant couriers*, Fr. This phrase is not unfamiliar to other writers of Shakspere's time. It originally meant the foremost scouts of an army. So, in Jarvis Markham's *English Arcadia*, 1607:

“——— as soon as the first *vancurrer* encountered him face to face.”

Again, in *The Tragedy of Mariam*, 1613:

“Might to my death, but the *vaunt-currier* prove.”

Again, in *Darius*, 1603:

“Th' *avant-corours*, that came for to examine.”

STEEVENS.



Singe my white head! And thou, all-shaking thunder,

Strike flat<sup>9</sup> the thick rotundity o'the world!

Crack nature's moulds, all germens spill at once,<sup>1</sup>

That make ingrateful man!

*FOOL.* O nuncle, court holy-water<sup>2</sup> in a dry house is better than this rain-water out o'door. Good nuncle, in, and ask thy daughters blessing; here's a night pities neither wise men nor fools.

In *The Tempest* "Jove's lightnings" are termed more familiarly—

"——— the *precursors*

"O' the dreadful thunder-claps.—" MALONE.

<sup>9</sup> Strike *flat* &c.] The quarto reads,—*Smite flat.*

STEEVENS.

<sup>1</sup> *Crack nature's moulds, all germens spill at once,*] Crack nature's mould, and spill all the *seeds of matter*, that are hoarded within it. Our author not only uses the same thought again, but the word that ascertains my explication, in *The Winter's Tale*:

"Let nature crush the sides o' the earth together,

"And mar the *seeds* within." THEOBALD.

So, again in *Macbeth*:

"——— and the sun

"Of nature's *germens* tumble altogether." STEEVENS.

——— *spill at once,*] To *spill* is to destroy. So, in Gower, *De Confessione Amantis*, Lib. IV. fol. 67:

"So as I shall myself *spill*." STEEVENS.

<sup>2</sup> ——— *court holy-water* ——] Ray, among his proverbial phrases, p. 184, mentions *court holy-water* to mean *fair words*. The French have the same phrase. *Eau benite de cour*; fair empty words.—*Cham baud's Dictionary*.

The same phrase also occurs in Churchyard's *Charitie*, 1595:

"The great good turnes in *court* that thousands felt,

"Is turn'd to cleer faire *holie water* there" &c.

STEEVENS.

Cotgrave in his *Dict.* 1611, defines *Eau benite de cour*, "*court holie water*; compliments, faire words, flattering speeches," &c. See also Florio's *Italian Dict.* 1598: "*Mantellizare*, To flatter, to claw,—to give one *court holie-water*." MALONE.

LEAR. Rumble thy bellyfull! Spit, fire! spout,  
rain!

Nor rain, wind, thunder, fire, are my daughters:  
I tax not you, you elements, with unkindness,  
I never gave you kingdom, call'd you children,  
You owe me no subscription;<sup>3</sup> why then let fall  
Your horrible pleasure; here I stand, your slave,  
A poor, infirm, weak, and despis'd old man:—  
But yet I call you servile ministers,  
That have with two pernicious daughters join'd  
Your high-engender'd battles, 'gainst a head  
So old and white as this. O! O! 'tis foul!<sup>4</sup>

FOOL. He that has a house to put his head in,  
has a good head-piece.

*The cod-piece that will house,  
Before the head has any,  
The head and he shall louse;—  
So beggars marry many.<sup>5</sup>*

*The man that makes his toe  
What he his heart should make,  
Shall of a corn cry woe,<sup>6</sup>  
And turn his sleep to wake.*

<sup>3</sup> You owe me no subscription;] *Subscription* for obedience.

WARBURTON.

See p. 336, n. 6. MALONE.

So, in Rowley's *Search for Money*, 1609, p. 17: "I tell yee besides this he is an obstinat wilfull fellow, for since this idolatrous adoration given to him here by men, he has kept the scepter in his own hand and commands every man: which rebellious man now seeing (or rather indeed too obedient to him) inclines to all his hefts, *yields no subscription*, nor will he be commanded by any other power," &c. REED.

<sup>4</sup> —'tis foul!] Shameful; dishonourable. JOHNSON.

<sup>5</sup> *So beggars marry many.*] i. e. A beggar marries a wife and lice. JOHNSON.

—for there was never yet fair woman, but she made mouths in a glass.

*Enter KENT.*

*LEAR.* No, I will be the pattern of all patience, I will say nothing.<sup>7</sup>

*KENT.* Who's there?

*FOOL.* Marry, here's grace, and a cod-piece; that's a wise man, and a fool.<sup>8</sup>

*KENT.* Alas, sir, are you here? <sup>9</sup> things that love night,  
Love not such nights as these; the wrathful skies  
Gallow the very wanderers of the dark,<sup>1</sup>

Rather, "So many beggars marry;" meaning, that they marry in the manner he has described, before they have houses to put their heads in. M. MALONE.

<sup>6</sup> — *cry woe,*] i. e. be grieved, or pained. So, in *King Richard III*:

"You live, that shall *cry woe* for this hereafter."

MALONE.

<sup>7</sup> *No, I will be the pattern of all patience, I will say nothing.*] So Perillus, in the old anonymous play, speaking of *Leir*:

"But he, the myrrour of mild patience,

"Puts up all wrongs, and never gives reply." STEEVENS.

<sup>8</sup> — *grace, and a cod-piece; that's a wise man and a fool.*] In Shakspeare's time, "the king's *grace*" was the usual expression. In the latter phrase, the speaker perhaps alludes to an old notion concerning fools. See Vol. XV. p. 202, n. 5. MALONE.

Alluding perhaps to the saying of a contemporary wit; that there is *no discretion below the girdle*. STEEVENS.

<sup>9</sup> — *are you here?*] The quartos read—*fit* you here?

STEEVENS..

<sup>1</sup> *Gallow the very wanderers of the dark,*] So, in *Venus and Adonis*:

"—'stonish'd as night-wanderers are." MALONE.

*Gallow*, a west-country word, signifies to scare or frighten.

WARBURTON.

And make them keep their caves: Since I was  
 man,  
 Such sheets of fire, such bursts of horrid thunder,  
 Such groans of roaring wind and rain, I never  
 Remember to have heard: man's nature cannot  
 carry  
 The affliction, nor the fear.<sup>2</sup>

*LEAR.* Let the great gods,  
 That keep this dreadful pother<sup>3</sup> o'er our heads,  
 Find out their enemies now. Tremble, thou wretch,  
 That hast within thee undivulged crimes,  
 Unwhipp'd of justice: Hide thee, thou bloody  
 hand;  
 Thou perjur'd, and thou simular man of virtue  
 That art incestuous: Caitiff, to pieces shake,  
 That under covert and convenient seeming<sup>4</sup>  
 Hast practis'd on man's life!—Close pent-up guilts,  
 Rive your concealing continents,<sup>5</sup> and cry

So, the Somersetshire proverb: "The dunder do *gally* the beans." Beans are vulgarly supposed to shoot up faster after thunder-storms. STEEVENS.

<sup>2</sup> — *fear.*] So the folio: the latter editions read, with the quarto, *force for fear*, less elegantly. JOHNSON.

<sup>3</sup> — *keep this dreadful pother—*] Thus one of the quartos and the folio. The other quarto reads *thund'ring*.

The reading of the text, however, is an expression common to others. So, in *The Scornful Lady* of Beaumont and Fletcher:

" — *saln out with their meat, and kept a pudder.*"

STEEVENS.

<sup>4</sup> *That under covert and convenient seeming—*] *Convenient* needs not be understood in any other than its usual and proper sense; *accommodate* to the present purpose; *suitable* to a design. *Convenient seeming* is *appearance* such as may promote his purpose to destroy. JOHNSON.

<sup>5</sup> — *concealing continents,*] *Continent* stands for that which *contains* or *incloses*. JOHNSON.

Thus in *Antony and Cleopatra*:

"Heart, once be stronger than thy continent!"

These dreadful summoners grace.<sup>6</sup>—I am a man,<sup>7</sup>  
More finn'd against, than finning,

**KENT.** Alack, bare-headed!<sup>8</sup>  
Gracious my lord, hard by here is a hovel;  
Some friendship will it lend you 'gainst the tempest;  
Repose you there: while I to this hard house,  
(More hard than is the stone whereof 'tis rais'd;

Again, in Chapman's translation of the twelfth Book of Homer's  
*Odyssey*:

"I told our pilot that past other men

"He most must bear firm spirits, since he sway'd

"The continent that all our spirits convey'd," &c.

The quartos read, *concealed centers*. STEEVENS.

<sup>6</sup> ——— and cry

*These dreadful summoners grace.*] *Summoners* are here the  
officers that summon offenders before a proper tribunal. See  
Chaucer's *Sompnour's Tale*, v. 625—670. Mr. Tyrwhitt's edit.  
Vol. I. STEEVENS.

I find the same expression in a treatise published long before  
this play was written: "—they seem to brag most of the strange  
events which follow for the most part after blazing starres, as if  
they were the *summoners* of God to call princes to the seat of  
judgment." *Defensive against the Poison of supposed Prophe-*  
*cies*, 1581. MALONE.

<sup>7</sup> *I am a man,*] Oedipus, in Sophocles, represents himself in  
the same light. Oedip. Colon. v. 258.

"——— τὰ γ' ἐργα μὲν

"Πεπονθὸς ἐστὶ μάλλον ἢ δεδρακτα." TYRWHITT.

<sup>8</sup> *Alack, bare-headed!*] Kent's faithful attendance on the  
old king, as well as that of Perillus, in the old play which pre-  
ceded Shakspeare's, is founded on an historical fact. Lear,  
says Geoffrey of Monmouth, "when he betook himself to his  
youngest daughter in Gaul, waited before the city where she  
resided, while he sent a messenger to inform her of the misery  
he was fallen into, and to desire her relief to a father that suf-  
fered both hunger and nakedness. Cordeilla was startled at the  
news, and wept bitterly, and with tears asked him, how many  
men her father had with him. The messenger answered he had  
none but *one man*, who had been his armour-bearer, and was  
staying with him without the town." MALONE.





When every case in law is right ;  
 No squire in debt, nor no poor knight ;  
 When slanders do not live in tongues ;  
 Nor cutpurfes come not to throngs ;  
 When usurers tell their gold i' the field ;  
 And bawds and whores do churches build ;—  
 Then shall the realm of Albion  
 Come to great confusion.<sup>6</sup>  
 Then comes the time,<sup>7</sup> who lives to see't,  
 That going shall be us'd with feet.

This prophecy Merlin shall make ; for I live before  
 his time. [Exit.]

<sup>4</sup> *When nobles are their tailors' tutors ;*] i. e. invent fashions for them. WARBURTON.

<sup>5</sup> *No hereticks burn'd, but wenches' suitors :*] The disease to which *wenches' suitors* are particularly exposed, was called, in Shakspere's time, the *brenning* or *burning*. JOHNSON.

So, in *Isaiah*, iii. 24 : “ —and burning instead of beauty.”

STEEVENS.

<sup>6</sup> *Then shall the realm of Albion*

*Come to great confusion.*] These lines are taken from Chaucer. Puttenham, in his *Art of Poetry*, 1589, quotes them as follows :

“ When faith fails in priestes laws,

“ And lords hefts are holden for laws,

“ And robbery is tane for purchase,

“ And letchery for solace,

“ *Then shall the realm of Albion*

“ *Be brought to great confusion.*” STEEVENS.

<sup>7</sup> *Then comes the time, &c.*] This couplet Dr. Warburton transposed, and placed after the fourth line of this prophecy. The four lines, “ *When priests,*” &c. according to his notion, are “ a satirical description of the present manners, as future ;” and the six lines from “ *When every case—to churches build,*” “ a satirical description of future manners, which the corruption of the present would prevent from ever happening.” His conception of the first four lines is, I think, just ; but, instead of his far-fetched conceit relative to the other six lines, I should rather call them an *ironical*, as the preceding are a satirical, description of the time in which our poet lived. The transposition recommended by this critick, and adopted in the late editions, is, in my opinion, as unnecessary as it is unwarrantable.

MALONE.

## SCENE III.

*A Room in Gloster's Castle.**Enter GLOSTER and EDMUND.*

*GLO.* Alack, alack, Edmund, I like not this unnatural dealing: When I desired their leave that I might pity him, they took from me the use of mine own house; charged me, on pain of their perpetual displeasure, neither to speak of him, entreat for him, nor any way sustain him.

*EDM.* Most savage, and unnatural!

*GLO.* Go to; say you nothing: There is division between the dukes; and a worse matter than that: I have received a letter this night;—'tis dangerous to be spoken;—I have locked the letter in my closet: these injuries the king now bears will be revenged home; there is part of a power already footed: we must incline to the king. I will seek him, and privily relieve him: go you, and maintain talk with the duke, that my charity be not of him perceived: If he ask for me, I am ill, and gone to bed. If I die for it, as no less is threatened me, the king my old master must be relieved. There is some strange thing toward, Edmund; pray you, be careful. [*Exit.*]

*EDM.* This courtesy, forbid thee, shall the duke instantly know; and of that letter too:—This seems a fair deserving, and must draw me That which my father loses; no less than all: The younger rises, when the old doth fall. [*Exit.*]

## SCENE IV.

*A Part of the Heath, with a Hovel.*

*Enter LEAR, KENT, and Fool.*

**KENT.** Here is the place, my lord; good my lord,  
enter :

The tyranny of the open night's too rough  
For nature to endure. *[Storm still.*

**LEAR.** Let me alone.

**KENT.** Good my lord, enter here.

**LEAR.** Wilt break my heart ? <sup>8</sup>

**KENT.** I'd rather break mine own : Good my  
lord, enter.

**LEAR.** Thou think'st 'tis much, that this con-  
tentious storm

Invades us to the skin : so 'tis to thee ;  
But where the greater malady is fix'd,  
The lesser is scarce felt.<sup>9</sup> Thoud'st shun a bear :

<sup>8</sup> *Wilt break my heart?*] I believe that Lear does not address this question to Kent, but to his own bosom. Perhaps, therefore, we should point the passage thus :

*Wilt break, my heart?*

The tenderness of Kent indeed induces him to reply, as to an interrogation that seemed to reflect on his own humanity.

STEEVENS.

<sup>9</sup> *But where the greater malady is fix'd,*

*The lesser is scarce felt.*] That of two concomitant pains, the greater obscures or relieves the less, is an aphorism of Hippocrates. See *Disquisitions, metaphysical and literary*, by F. Sayers, M. D. 1793, p. 68.

So, in Spenser's *Fairy Queen*, B. I. c. vi :

"He lesser pangs can bear who hath endur'd the chief."

STEEVENS.

But if thy flight lay toward the raging sea,<sup>1</sup>  
 Thou'dst meet the bear i' the mouth. When the  
     mind's free,  
 The body's delicate : the tempest in my mind  
 Doth from my senses take all feeling else,  
 Save what beats there.—Filial ingratitude!  
 Is it not as this mouth should tear this hand,  
 For lifting food to't?—But I will punish home:—  
 No, I will weep no more.—In such a night  
 To shut me out!—Pour on; I will endure:<sup>2</sup>—  
 In such a night as this! O Regan, Goneril!—  
 Your old kind father, whose frank heart gave all,<sup>3</sup>—  
 O, that way madness lies; let me shun that;  
 No more of that,—

KENT. Good my lord, enter here.

LEAR. Prythee, go in thyself; seek thine own  
     ease;

<sup>1</sup> ——— *raging sea,*] Such is the reading of that which appears to be the elder of the two quartos. The other, with the folio, reads,—*roaring sea*. STEEVENS.

<sup>2</sup> ——— *In such a night*  
*To shut me out!—Pour on; I will endure:]* Omitted in the quartos. STEEVENS.

<sup>3</sup> *Your old kind father, whose frank heart gave all,]* Old copies:

*Your old kind father, whose frank heart gave you all,—.*  
 STEEVENS.

I have already observed that the words, *father, brother, rather*, and many of a similar sound, were sometimes used by Shakspeare as monosyllables. The editor of the folio, supposing the metre to be defective, omitted the word *you*, which is found in the quartos. MALONE.

That our author's versification, to modern ears, (I mean to such as have been tuned by the melody of an exact writer like Mr. Pope) may occasionally appear overloaded with syllables, I cannot deny; but when I am told that he used the words—*father, brother, and rather*, as monosyllables, I must withhold my assent in the most decided manner. STEEVENS.



This tempest will not give me leave to ponder  
 On things would hurt me more.—But I'll go in :  
 In, boy ; go first.<sup>4</sup>—[*To the Fool.*] You houseless  
 poverty,—

Nay, get thee in. I'll pray, and then I'll sleep.—  
 [Fool goes in.]

Poor naked wretches, wherefoe'er you are,  
 That bide the pelting of this pitiless storm,  
 How shall your houseless heads, and unfed sides,  
 Your loop'd and window'd raggedness,<sup>3</sup> defend you  
 From seasons such as these ? O, I have ta'en

<sup>4</sup> *In, boy ; go first. &c.*] These two lines were added in the author's revision, and are only in the folio. They are very judiciously intended to represent that humility, or tenderness, or neglect of forms, which affliction forces on the mind.

JOHNSON.

<sup>3</sup> ——— *loop'd and window'd raggedness,*] So, in *The Amorous War*, 1648 :

“ ——— spare me a doublet which

“ Hath linings in't, and no glass *windows*.”

This allusion is as old as the time of Plautus, in one of whose plays it is found.

Again, in the comedy already quoted :

“ ——— this jerkin

“ Is wholly made of *doors*.” STEEVENS.

*Loop'd* is full of small apertures, such as were made in ancient castles, for firing ordnance, or spying the enemy. These were wider without than within, and were called *loops* or *loop-holes* : which Coles, in his *Latin Dictionary*, 1679, renders by the word *fenestella*. MALONE.

*Loops*, as Mr. Henley observes, particularly in castles and towers, were often designed “ for the admission of light, where windows would have been incommodious.” Shaképeare, he adds, “ in *Othello*, and other places, has alluded to them.”

To discharge ordnance, however, from *loop-holes*, according to Mr. Malone's supposition, was, I believe, never attempted, because almost impossible ; although such outlets were sufficiently adapted to the use of arrows. Many also of these *loops*, still existing, were contrived before fire arms had been introduced. STEEVENS.

Too little care of this! Take physick, pomp;  
Expose thyself to feel what wretches feel;  
That thou may'st shake the superflux to them,  
And show the heavens more just.<sup>6</sup>

EDG. [*Within.*] Fathom<sup>7</sup> and half, fathom and half! Poor Tom!

[*The Fool runs out from the Hovel.*]

FOOL. Come not in here, nuncle, here's a spirit.  
Help me, help me!

KENT. Give me thy hand.—Who's there?

FOOL. A spirit, a spirit; he says his name's poor Tom.

KENT. What art thou that dost grumble there  
i'the straw?

Come forth.

Mr. Warton, in his excellent edition of *Milton's Juvenile Poems*, (p. 511,) quotes the foregoing line as explanatory of a passage in that poet's verses *In Quintum Novembris*:

"Tarda fenestratæ figens vestigia calceis.

"Talis, uti fama est, vastæ Franciscus eremo

"Tetra vagabatur solus per lustra ferarum,"——.

But, from the succeeding, in Buchanan's *Franciscanus & Fratres*, these shoes or butkins with windows on them appear to have composed a part of the habit of the Franciscan order:

"Atque fenestratum soleas captare cothurnum."

The Parish Clerk, in Chaucer, (*Canterbury Tales*, v. 3318, edit. 1775,) has "Poulis windows corven on his shoes."

HOLT WHITE.

<sup>6</sup> —Take physick, pomp;

Expose thyself to feel what wretches feel;

That thou may'st shake the superflux to them,

And show the heavens more just.] A kindred thought oc-

curs in *Pericles, Prince of Tyre*:

"O let those cities that of plenty's cup

"And her prosperities so largely taste,

"With their superfluous riots,—hear these tears;

"The misery of Tharsus may be theirs." MALONE.

<sup>7</sup> *Fathom &c.*] This speech of Edgar is omitted in the quartos. He gives the sign used by those who are sounding the depth at sea.

STEEVENS.

*Enter EDGAR, disguised as a Madman.*

EDG. Away! the foul fiend follows me!—  
Through the sharp hawthorn blows the cold wind.—  
Humph! go to thy cold bed,<sup>8</sup> and warm thee.

LEAR. Hast thou given all to thy two daughters?<sup>9</sup>  
And art thou come to this?

EDG. Who gives any thing to poor Tom? whom  
the foul fiend hath led through fire and through  
flame,<sup>1</sup> through ford and whirlpool, over bog and  
quagmire; that hath laid knives under his pillow,<sup>2</sup>

<sup>8</sup> *Humph! go to thy cold bed, &c.*] So, in the introduction  
to *The Taming of the Shrew*, Sly says, “go to thy cold bed and  
warm thee.” A ridicule, I suppose, on some passage in a play  
as absurd as *The Spanish Tragedy*. STEEVENS.

This line is a sneer on the following one spoken by Hieronimo  
in *The Spanish Tragedy*, Act II:

“What outcries pluck me from my naked bed.”

WHALLEY.

*Humph! go to thy cold bed, and warm thee,*] Thus the  
quartos. The editor of the folio 1623, I suppose, thinking the  
passage nonsense, omitted the word *cold*. This is not the only  
instance of unwarrantable alterations made even in that valuable  
copy. That the quartos are right, appears from the Induction  
to *The Taming of the Shrew*, where the same words occur.  
See Vol. IX. p. 13, n. 6. MALONE.

<sup>9</sup> *Hast thou given all to thy two daughters?*] Thus the  
quartos. The folio reads, *Didst thou give all to thy daughters?*  
STEEVENS.

<sup>1</sup> —led through fire and through flame,] Alluding to the  
*ignis fatuus*, supposed to be lights kindled by mischievous beings  
to lead travellers into destruction. JOHNSON.

<sup>2</sup> —laid knives under his pillow,] He recounts the temp-  
tations by which he was prompted to suicide; the opportunities  
of destroying himself, which often occurred to him in his melan-  
choly moods. JOHNSON.

Shakspeare found this charge against the fiend, with many  
others of the same nature, in Harfnet's *Declaration*, and has

and halters in his pew; set ratsbane by his porridge; made him proud of heart, to ride on a bay trotting-horse over four-inched bridges, to course his own shadow for a traitor:—Bless thy five wits!<sup>3</sup>

used the very words of it. The book was printed in 1603. See Dr. Warburton's note, Act IV. sc. i.

Infernal spirits are always represented as urging the wretched to self-destruction. So, in *Dr. Faustus*, 1604:

“ Swords, poisons, halters, and envenom'd steel,  
“ Are laid before me to dispatch myself.” STEEVENS.

The passage in Harfenet's book which Shakspeare had in view, is this:

“ This Examt. further sayth, that one Alexander, an apothecarie, having brought with him from London to Denham on a time a new *halter*, and two blades of *knives*, did leave the same upon the gallerie floore, in her maisters house.—A great search was made in the house to know how the said halter and knife-blades came thither,—till Ma. Mainy in his next fit said, it was reported that the *devil layd* them in the gallerie, that *some of those that were possessed, might either hang themselves with the halter, or kill themselves with the blades.*”

The kind of temptation which the fiend is described as holding out to the unfortunate, might also have been suggested by the story of Cordila, in *The Mirrour for Magistrates*, 1575, where DESPAIRE visits her in prison, and shows her various instruments by which she may rid herself of life:

“ And there withall she spred her garments lap assyde,  
“ Under the which a thousand things I sawe with eyes;  
“ Both knives, sharpe swords, poynadoes all bedyde  
“ With bloud, and poysons prest, which she could well  
devise.” MALONE.

<sup>3</sup> — *Bless thy five wits!*] So the five senses were called by our old writers. Thus in the very ancient interlude of *The Five Elements*, one of the characters is *Sensual Appetite*, who with great simplicity thus introduces himself to the audience:

“ I am callyd sensual apetyte,  
“ All creatures in me delyte,  
“ I comforte the *wytty's five*;  
“ The tastyng smelling and herynge  
“ I refreshe th syghte and felynge  
“ To all creaturs alyve.”

Sig. B. iij. PERCY.

Tom's a-cold.—O, do de, do de, do de.—Bless thee from whirlwinds, star-blasting, and taking!<sup>4</sup> Do poor Tom some charity, whom the foul fiend vexes: There could I have him now,—and there,—and there,—and there again, and there.

[*Storm continues.*]

LEAR. What, have his daughters brought him to this pass?—

Could'st thou save nothing? Did'st thou give them all?

FOOL. Nay, he reserved a blanket, else we had been all shamed.

LEAR. Now, all the plagues that in the pendulous air

Hang fated o'er men's faults, light on thy daughters!

KENT. He hath no daughters, sir.

LEAR. Death, traitor! nothing could have subdued nature

So again, in *Every Man*, a Morality:

"*Every man*, thou art made, thou hast thy *wyttes five*."

Again, in *Hycke Scorne*:

"I have spent amys my *v wittes*."

Again, in *The Interlude of the Four Elements*, by John Rastell, 1519:

"Brute bestis have memory and their *wyttes five*."

Again, in the first book of Gower, *De Confessione Amantis*:

"As touchende of my *wittes five*." STEEVENS.

Shakspeare, however, in his 141st Sonnet, seems to have considered the *five wits*, as distinct from the *senses*:

"But my *five wits*, nor my *five senses* can

"Dissuade one foolish heart from serving thee."

MALONE.

\* —taking!] To take is to blast, or strike with malignant influence:

"—strike her young bones,

"Ye taking airs, with lameness!" JOHNSON.



To such a lowness, but his unkind daughters.—  
Is it the fashion, that discarded fathers  
Should have thus little mercy on their flesh?  
Judicious punishment! 'twas this flesh begot  
Those pelican daughters.<sup>5</sup>

EDG. Pillicock fat<sup>6</sup> on pillicock's-hill;—  
Halloo, halloo, loo, loo!

FOOL. This cold night will turn us all to fools  
and madmen.

EDG. Take heed o'the foul fiend: Obey thy pa-  
rents; keep thy word justly;<sup>7</sup> swear not; commit  
not<sup>8</sup> with man's sworn spouse; set not thy sweet  
heart on proud array: Tom's a-cold.

LEAR. What hast thou been?

EDG. A serving-man, proud in heart and mind;

<sup>5</sup> ———*pelican daughters.*] The young pelican is fabled to  
suck the mother's blood. JOHNSON.

So, in Decker's *Honest Whore*, 1630, second part:

"Shall a silly bird pick her own breast to nourish her young  
ones? the *pelican* does it, and shall not I?"

Again, in *Love in a Maze*, 1632:

"The *pelican* loves not her young so well

"That digs upon her breast a hundred springs."

STEEVENS.

<sup>6</sup> Pillicock, *fat* &c.] I once thought this a word of Shak-  
speare's formation; but the reader may find it explained in Min-  
shew's *Dict.* p. 365, Article, 3299-2.—*Killico* is one of the devils  
mentioned in Harfenet's *Declaration*. The folio reads—Pilli-  
cock-hill. I have followed the quartos. MALONE.

The inquisitive reader may also find an explanation of this word  
in a note annexed to Sir Thomas Urquart's translation of *Rabelais*,  
Vol. I. B. I. ch. ii. p. 184, edit. 1750. STEEVENS.

<sup>7</sup> ———*keep thy word justly*;] Both the quartos, and the folio,  
have *words*. The correction was made in the second folio.

MALONE.

<sup>8</sup> ———*commit not* &c.] The word *commit* is used in this  
sense by Middleton, in *Women beware Women*:

"His weight is deadly who *commits* with strumpets."

STEEVENS.

that curled my hair;<sup>9</sup> wore gloves in my cap;<sup>1</sup> served the lust of my mistress's heart, and did the act of darkness with her; swore as many oaths as I spake words, and broke them in the sweet face of heaven:

<sup>9</sup> ——— proud in heart and mind; that curled my hair; &c.] "Then Ma. Mainy, by the instigation of the first of the seven [*spirits*], began to set his hands unto his side, *curled his hair*, and used such gestures, as Ma. Edmunds [the exorcist] presently affirmed that that spirit was *Pride*. Herewith he began to curse and banne, saying, What a poxe do I here? I will stay no longer among a company of rascal priests, but go to the court, and brave it amongst my fellows, the noblemen there assembled." Harfnet's *Declaration*, &c. 1603.

"——— shortly after they [the seven spirits] were all cast forth, and in such manner as Ma. Edmunds directed them, which was, that every devil should depart in some certaine forme representing either a beast or some other creature, that had the resemblance of that sinne whereof he was the chief author: whereupon the spirit of pride departed in the forme of a peacock; the spirit of *sloth* in the likeness of an asse; the spirit of envie in the similitude of a *dog*; the spirit of *gluttony* in the form of a *wolf*, and the other devils had also in their departure their particular likenesses agreeable to their natures." MALONE.

<sup>1</sup> ——— wore gloves in my cap,] i. e. His mistress's favours: which was the fashion of that time. So, in the play called *Campaspe*: "Thy men turned to women, thy soldiers to *lovers*, *gloves worn in velvet caps*, instead of plumes in graven helmets."

WARBURTON.

It was anciently the custom to wear *gloves* in the hat on three distinct occasions, viz. as the favour of a mistress, the memorial of a friend, and as a mark to be challenged by an enemy. Prince Henry boasts that he *will pluck a glove from the commonest creature*, and fix it in his helmet; and Tucca says to Sir Quintilian, in Decker's *Satiromastix*: "—Thou shalt wear her *glove* in thy worshipful hat, like to a leather brooch:" and Pandora in Lyly's *Woman in the Moon*, 1597:

"——— he that first presents me with his head,

"Shall wear my *glove* in favour of the deed."

Portia, in her assumed character, asks Bassanio for his *gloves*, which she says she will wear for his sake: and King Henry V. gives the pretended *glove* of Alençon to Fluellen, which afterwards occasions his quarrel with the English soldier. STEEVENS.

one, that slept in the contriving of lust, and waked to do it: Wine loved I deeply; dice dearly; and in woman, out-paramoured the Turk: False of heart, light of ear,<sup>2</sup> bloody of hand; Hog in sloth, fox in stealth, wolf in greediness,<sup>3</sup> dog in madness, lion in prey. Let not the creaking of shoes, nor the rustling of silks, betray thy poor heart to women: Keep thy foot out of brothels, thy hand out of plackets,<sup>4</sup> thy pen from lenders' books,<sup>5</sup> and defy

<sup>2</sup> ——— [*light of ear,*] *Credulous of evil*, ready to receive malicious reports. JOHNSON.

<sup>3</sup> ——— [*Hog in sloth, fox in stealth, wolf in greediness, &c.*] The Jesuits pretended to cast the seven deadly sins out of Mainz in the shape of those animals that represented them; and before each was cast out, Mainz by gestures acted that particular sin; curling his hair to show *pride*, vomiting for *gluttony*, gaping and snoring for *sloth*, &c.—Harfnet's book, pp. 279, 280, &c. To this probably our author alludes. STEEVENS.

<sup>4</sup> ——— [*thy hand out of plackets,*] It appeareth from the following passage in *Any Thing for a quiet Life*, a silly comedy, that *placket* doth not signify the petticoat in general, but only the aperture therein: "—between which is discovered the *open part* which is now called the *placket*." Bayley in his *Dictionary*, giveth the same account of the word.

Yet peradventure, our poet hath some deeper meaning in *The Winter's Tale*, where Autolycus saith—"You might have pinched a *placket*, it was senseless:"—and, now I bethink me, sir Thomas Urquart, knight, in his translation of that wicked varlet *Rabelais*, styleth the instrument wherewith Gargantua played at carnal tennis, his "*placket-racket*." See that work, Vol. I. p. 184, edit. 1750.

Impartiality nevertheless compelleth me to observe, that Master Coles in his Dictionary hath rendered *placket* by *sinus mulieris*: and a pleasant commentator who signeth himself T. C. hath also produced instances in favour of that signification; for, saith he, —but hear we his own words: "Peradventure a placket signified neither a petticoat nor any part of one; but a *stomacher*." See the word *Torace* in Florio's *Italian Dict.* 1598. "The brest or bulke of a man.—Also a *placket* or *stomacher*."—The word seems to be used in the same sense in *The Wandering Whores*, &c. a comedy, 1663: "If I meet a cull in Morefields, I can give him leave to dive in my *placket*."

the foul fiend.—Still through the hawthorn blows the cold wind: Says suum, mun, ha no nonny, dolphin my boy, my boy, seffa; let him trot by.<sup>6</sup>

[*Storm still continues.*]

So that, after all, this matter is enwrapped in much and painful uncertainty. AMNER.

<sup>5</sup> — *thy pen from lenders' books,*] So, in *All Fools*, a comedy, by Chapman, 1605:

"If I but write my name in mercers' books,

"I am as sure to have at six months end

"A rascal at my elbow with his mace," &c. STEEVENS.

<sup>6</sup> *Says suum, mun, ha no nonny, dolphin my boy, my boy, seffa; let him trot by.*] The quartos read—the cold wind; hay, no on ny, Dolphin my boy, my boy, *cease*, let him trot by. The folio—the cold wind: sayes suum, mun, nonny, Dolphin my boy, boy *Seffey*, let him trot by. The text is formed from the two copies. I have printed *Seffa*, instead of *Seffey*, because the same cant word occurs in the Induction to *The Taming of the Shrew*: "Therefore, *paucas pallabris*; let the world slide: *Seffa*." MALONE.

*Hey no nonny* is the burthen of a ballad in *The Two Noble Kinsmen*, (said to be written by Shakspeare, in conjunction with Fletcher,) and was probably common to many others. The folio introduces it into one of Ophelia's songs:

"Dolphin, my boy, my boy,

"Cease, let him trot by;

"It seemeth not that such a foe

"From me or you would fly."

This is a stanza from a very old ballad written on some battle fought in France, during which the King, unwilling to put the suspected valour of his son the *Dauphin*, i. e. *Dolphin*, (so called and spelt at those times,) to the trial, is represented as desirous to restrain him from any attempt to establish an opinion of his courage on an adversary who wears the least appearance of strength; and at last assists in propping up a dead body against a tree for him to try his manhood upon. Therefore, as different champions are supposed to cross the field, the King always discovers some objection to his attacking each of them, and repeats these two lines as every fresh personage is introduced:

*Dolphin, my boy, my boy, &c.*

The song I have never seen, but had this account from an old gentleman, who was only able to repeat part of it, and died



LEAR. Why, thou were better in thy grave, than to answer with thy uncovered body this extremity of the skies.—Is man no more than this? Consider him well: Thou owest the worm no silk, the beast no hide, the sheep no wool, the cat no perfume:—Ha! here's three of us are sophisticated!—Thou art the thing itself: unaccommodated man is no more but such a poor, bare, forked animal as thou art.—Off, off, you lendings:—Come; unbutton here.<sup>7</sup>—  
[*Tearing off his Clothes.*]

FOOL. Pr'ythee, nuncle, be contented; this is a naughty night to swim in.<sup>8</sup>—Now a little fire in a

before I could have supposed the discovery would have been of the least importance to me.—As for the words, *says suum, mun*, they are only to be found in the first folio, and were probably added by the players, who, together with the compositors, were likely enough to corrupt what they did not understand, or to add more of their own to what they already concluded to be nonsense. STEEVENS.

Cokes cries out, in *Bartholomew Fair*:

“God's my life!—He shall be *Dauphin my boy!*”

FARMER.

It is observable that the two songs to which Mr. Steevens refers for the burden of *Hey no nonny*, are both sung by girls distracted from disappointed love. The meaning of the burden may be inferred from what follows—Drayton's *Shepherd's Garland*, 1593, 4to:

“Who ever heard thy pipe and pleasing vaine,

“And doth but heare this scurrill minftralcye,

“These *noninos* of filthie ribauldry,

“That doth not muse.”

Again, in White's *Wit of a Woman*: “—these dauncers sometimes do teach them trickes above trenchmore, yea and sometimes such lavoltas, that they mount so high, that you may see their *hey nony, nony, nony, no.*” HENLEY.

<sup>7</sup> — *Come; unbutton here.*] Thus the folio. One of the quartos reads—*Come on, be true.* STEEVENS.

<sup>8</sup> — *a naughty night to swim in.*] So, Tuffer, chap. xlii. fol. 93:

“Ground grauellie, sandie, and mixed with claie,

“Is *naughtie* for hops anie manner of waie.”



wild field were like an old lecher's heart;<sup>9</sup> a finall spark, all the rest of his body cold.—Look, here comes a walking fire.

*EDG.* This is the foul fiend Flibbertigibbet:<sup>1</sup> he begins at curfew, and walks till the first cock;<sup>2</sup> he

*Naughty* signifies *bad, unfit, improper*. This epithet which, as it stands here, excites a smile, in the age of Shakspeare was employed on serious occasions. The merriment of the Fool, therefore, depended on his general image, and not on the quaintness of its auxiliary. STEEVENS.

<sup>9</sup> — *an old lecher's heart* ;] This image appears to have been imitated by Beaumont and Fletcher, in *The Humorous Lieutenant* :

“ ——— an old man's loose desire

“ Is like the glow-worm's light the apes so wonder'd at ;

“ Which when they gather'd sticks, and laid upon't,

“ And blew and blew, turn'd tail, and went out presently.” STEEVENS.

<sup>1</sup> — *Flibbertigibbet* :] We are not much acquainted with this fiend. Latimer, in his *Sermons*, mentions him ; and Heywood, among his sixte hundred of *Epigrams*, edit. 1576, has the following, *Of calling one Flebergibet* :

“ Thou *Flebergibet*, *Flebergibet*, thou wretch !

“ Wottest thou whereto last part of that word doth stretch ?

“ Leave that word, or I'll baste thee with a libet :

“ Of all words I hate words that end with gibet.”

STEEVENS.

• “ *Frateretto*, *Fliberdigibet*, *Hoberdidance*, *Tocobatto*, were four devils of the round or morrice . . . . These four had forty assistants under them, as themselves doe confesse.” *Harsnet*, p. 49. PERCY.

<sup>2</sup> — *he begins at curfew, and walks till the first cock* ;] It is an old tradition that spirits were relieved from the confinement in which they were held during the day, at the time of curfew, that is, at the close of day, and were permitted to wander at large till the first cock-crowing. Hence, in *The Tempest*, they are said to “ rejoice to hear the solemn curfew.” See *Hamlet*, Act I. sc. i :

“ ——— and at his [the cock's] warning,

“ Whether in sea or fire, in earth or air,

“ The extravagant and erring spirit hies

“ To his confine.”

gives the web and the pin,<sup>3</sup> squints the eye, and makes the hare-lip; mildews the white wheat, and hurts the poor creature of earth.

*Saint Withold footed thrice the wold;  
He met the night-mare, and her nine-fold;  
Bid her alight,  
And her troth plight,  
And, aroint thee, witch, aroint thee!*<sup>4</sup>

Again, *sc. v*:

"I am thy father's spirit,  
"Doom'd for a certain time *to walk the night*,  
"And for the day confin'd to fast in fires,—"

MALONE.

See Vol. IV. p. 39, n. 4. STEEVENS.

<sup>3</sup> — *web and the pin*,] Diseases of the eye. JOHNSON.

So, in *Every Woman in her Humour*, 1609. One of the characters is giving a ludicrous description of a lady's face, and when he comes to her eyes he says, "a *pin and web* argent, in hair du roy." STEEVENS.

<sup>4</sup> *Saint Withold footed thrice the wold;  
He met the night-mare, and her nine-fold;  
Bid her alight,  
And her troth plight,  
And, aroint thee, witch, aroint thee!*] We should read it

thus:

*Saint Withold footed thrice the wold,  
He met the night-mare, and her name told,  
Bid her alight, and her troth plight,  
And aroynt thee, witch, aroynt thee right.*

i. e. Saint Withold traversing the *wold* or *downs*, met the night-mare; who having told her name, he obliged her to *alight* from those persons whom she rides, and *plight her troth* to do no more mischief. This is taken from a story of him in his legend. Hence he was invoked as the patron saint against that distemper. And these verses were no other than a popular charm, or *night-spell* against the Epialtes. The last line is the formal execration or apostrophe of the speaker of the charm to the witch, *aroynt thee right*, i. e. depart forthwith. *Bedlams*, gipsies, and such like vagabonds, used to sell these kinds of spells or charms to the people. They were of various kinds for various disorders,

KENT. How fares your grace ?

and addressed to various saints. We have another of them in the *Monsieur Thomas* of Fletcher, which he expressly calls a *night-spell*, and is in these words :

“ Saint George, Saint George, our lady's knight,  
 “ He walks by day, so he does by night ;  
 “ And when he had her found,  
 “ He her beat and her bound ;  
 “ Until to him her troth she plight,  
 “ She would not stir from him that night.”

WARBURTON.

This is likewise one of the “ magical cures” for the *incubus*, quoted, with little variation, by Reginald Scott in his *Discovery of Witchcraft*, 1584. ; STEEVENS.

In the old quarto the corruption is such as may deserve to be noted. “ Swithalde footed thrice the olde anelthu night moore and her nine fold bid her, O light and her troth plight and arint thee, with arint thee.” JOHNSON.

Her *nine fold* seems to be put (for the sake of the rhyme) instead of her *nine foals*. I cannot find this adventure in the common legends of St. Vitalis, who, I suppose, is here called St. Withold. TYRWHITT.

Shakspeare might have met with St. Withold in the old spurious play of *King John*, where this saint is invoked by a Franciscan friar. The *wold* I suppose to be the true reading. So, in *The Coventry Collection of Mysteries*, Mus. Brit. Vesp. D. viii. p. 23, Herod says to one of his officers :

“ Seyward bolde, walke thou on *wolde*,  
 “ And wyfely behold all abowte,” &c.

Dr. Hill's reading, the *cold*, (mentioned in the next note,) is the reading of Mr. Tate in his alteration of this play in 1681.

Lest the reader should suppose the compound—*night-mare*, has any reference to *horse-flesh*, it may be observed that *marra*, Saxon, signifies an *incubus*. See Keyfler, *Antiquitat. fel. Septentrion.* p. 497. edit. 1720. STEEVENS.

It is pleasant to see the various readings of this passage. In a book called the *Actor*, which has been ascribed to Dr. Hill, it is quoted “ *Swithin* footed thrice the *cold*.” Mr. Colman has it in his alteration of *Lear*—

“ *Swithin* footed thrice the *world*.”

The ancient reading is *the olds* : which is pompously corrected by Mr. Theobald, with the help of his friend Mr. Bishop, to the *wolds* : in fact it is the same word. Spelman writes,

*Enter GLOSTER, with a Torch.*

LEAR. What's he?

KENT. Who's there? What is't you seek?

GLO. What are you there? Your names?

EDG. Poor Tom; that eats the swimming frog, the toad, the tadpole, the wall-newt, and the water;<sup>5</sup> that in the fury of his heart, when the foul

*Burton upon olds*: the provincial pronunciation is still the *oles*: and that probably was the vulgar orthography. Let us read then,

*St. Withold footed thrice the oles,*

He met the night-mare, and her nine *foles*, &c.

FARMER.

I was surpris'd to see in the *Appendix* to the last edition of Shakspeare, [i. e. that of 1773] that my reading of this passage was "*Swithin footed thrice the world.*" I have ever been averse to capricious variations of the old text; and, in the present instance, the rhyme, as well as the sense, would have induced me to abide by it. *World* was merely an error of the press. *Wold* is a word still in use in the North of England; signifying a kind of down near the sea. A large tract of country in the East-Riding of Yorkshire is called the *Woulds*. COLMAN.

Both the quartos and the folio have *old*, not *olds*. *Old* was merely the word *wold* misspelled, from following the sound. There are a hundred instances of the same kind in the old copies of these plays.

For what purpose the Incubus is enjoined to *plight her troth*, will appear from a passage in Scott's *Discovery of Witchcraft*, 1584, which Shakspeare appears to have had in view: "—howbeit, there are magical cures for it, [the *night-mare* or *incubus*,] as for example:

"S. George, S. George, our ladies knight,

"He walk'd by daie, so did he by night,

"Until such time as he hir found:

"He hir beat and he hir bound,

"Until hir troth she to him plight

"She would not come to hir [i. e. him] that night."

Her *nine fold* are her *nine familiars*. *Avoine thee!* [*Dii te averruncant!*] has been already explained in Vol. X. p. 29, n. 1. MALONE.

<sup>5</sup> — the wall-newt, and the water;] i. e. the water-newt.

fiend rages, eats cow-dung for fallets; swallows the old rat, and the ditch-dog; drinks the green mantle of the standing pool; who is whipped from tything to tything,<sup>6</sup> and stocked, punished, and imprisoned;<sup>7</sup> who hath had three suits to his back; six shirts to his body, horse to ride, and weapon to wear,—

*But mice, and rats, and such small deer,  
Have been Tom's food for seven long year.*<sup>8</sup>

Beware my follower:—Peace, Smolkin; peace,<sup>9</sup> thou fiend!

GLO. What, hath your grace no better company?

This was the phraseology of Shakspeare's time. "He was a wise man and a merry," was the common language. So Falstaff says to Shallow, "he is your serving-man, and your husband," i. e. husband-man. MALONE.

<sup>6</sup> — *whipped from tything to tything,*] A *tything* is a division of a place, a district; the same in the country, as a ward in the city. In the Saxon times every hundred was divided into *tythings*. Edgar alludes to the acts of Queen Elizabeth and James I. against rogues, vagabonds, &c. In the Stat. 39 Eliz. ch. 4, it is enacted, that every vagabond, &c. shall be publickly *whipped and sent* from parish to parish. STEEVENS.

<sup>7</sup> — *and stocked, punished, and imprisoned;*] So the folio. The quartos read, perhaps rightly—and *stock-punished*, and imprisoned. MALONE.

<sup>8</sup> *But mice, and rats, and such small deer,*

*Have been Tom's food for seven long year.*] This distich is part of a description given in the old metrical romance of *Sir Bevis*, of the hardships suffered by *Bevis*, when confined for seven years in a dungeon:

"Rattes and myce and such smal dere

"Was his meate that seven yere." Sig. F. iij. PERCY.

<sup>9</sup> — *Peace, Smolkin; peace,*] "The names of other punie spirits cast out of Trayford were these: Hilco, *Smolkin*, Hillio," &c. *Harfnet*, p. 49. PERCY.



EDG. The prince of darknefs is a gentleman ;<sup>1</sup>  
Modo he's call'd, and Mahu.<sup>2</sup>

GLO. Our flefh and blood, my lord, is grown fo  
vile,  
That it doth hate what gets it.

EDG. Poor Tom's a-cold.

GLO. Go in with me ; my duty cannot fuffer<sup>3</sup>  
To obey in all your daughters' hard commands :  
Though their injunção be to bar my doors,  
And let this tyrannous night take hold upon you ;  
Yet have I ventur'd to come feek you out,  
And bring you where both fire and food is ready.

LEAR. Firft let me talk with this philofopher :—  
What is the caufe of thunder ?

<sup>1</sup> *The prince of darknefs is a gentleman ;*] This is fpoken in refentment of what Glofter had juft faid—"Has your grace no better company?" STEEVENS.

<sup>2</sup> *The prince of darknefs is a gentleman ;*  
Modo he's call'd, and Mahu.] So, in Harfnet's *Declaration*, *Maho* was the chief devil that had poffeffion of Sarah Williams ; but another of the poffeffed, named Richard Mainy, was molefted by a ftill more confiderable fiend called *Modu*. See the book already mentioned, p. 268, where the faid Richard Mainy depofes: "Furthermore it is pretended, . . . that there remaineth ftill in mee the prince of all other devils, whofe name fhould be *Modu*." He is elfewhere called, "the prince *Modu*." So, p. 269: "When the faid priefts had difpatched theire bufinefs at Hackney (where they had been exorcifing Sarah Williams) they then returned towards mee, uppon pretence to caft the great prince *Modu* . . . out mee." STEEVENS.

In *The Goblins*, by Sir John Suckling, a catch is introduced which concludes with thefe two lines:

"The prince of darknefs is a gentleman :

"Mahu, Mahu is his name."

I am inclined to think this catch not to be the production of Suckling, but the original referred to by Edgar's fpeech. REED.

<sup>3</sup> ——— cannot fuffer —] i. e. My duty will not fuffer me, &c.  
M. MASON.

KENT. Good my lord, take his offer;  
Go into the house.

LEAR. I'll talk a word with this same learned  
Theban :<sup>4</sup>—

What is your study?

EDG. How to prevent the fiend, and tokill ver-  
min.

LEAR. Let me ask you one word in private.

KENT. Impórtune him once more to go, my lord,  
His wits begin to unsettle.<sup>5</sup>

GLO. Can'st thou blame him?  
His daughters seek his death:—Ah, that good  
Kent!—

He said it would be thus:—Poor banish'd man!—  
Thou say'st, the king grows mad; I'll tell thee,  
friend,

I am almost mad myself: I had a son,  
Now outlaw'd from my blood; he fought my life,

<sup>4</sup> — learned Theban :] Ben Jonson in his *Masque of Pan's Anniversary*, has introduced a *Tinker* whom he calls a *learned Theban*, perhaps in ridicule of this passage. STEEVENS.

<sup>5</sup> *His wits begin to unsettle.*] On this occasion, I cannot prevail on myself to omit the following excellent remark of Mr. Horace Walpole, [now Lord Orford] inserted in the postscript to his *Mysterious Mother*. He observes, that when “*Belvidera* talks of

“*Lutes, laurels, seas of milk, and ships of Amber,*— she is not mad, but light-headed. When madness has taken possession of a person, such character ceases to be fit for the stage, or at least should appear there but for a short time; it being the business of the theatre to exhibit passions, not distempers. The finest picture ever drawn, of a head discomposed by misfortune, is that of *King Lear*. His thoughts dwell on the ingratitude of his daughters, and every sentence that falls from his wildness excites reflection and pity. Had frenzy entirely seized him, our compassion would abate: we should conclude that he no longer felt unhappiness. Shakspeare wrote as a philosopher, Otway as a poet.” STEEVENS.

But lately, very late; I lov'd him, friend,—  
No father his son dearer: true to tell thee,

[*Storm continues.*]

The grief hath craz'd my wits. What a night's  
this!

I do beseech your grace,—

LEAR. O, cry you mercy,  
Noble philosopher, your company.

EDG. Tom's a-cold.

GLO. In, fellow, there, to the hovel: keep thee  
warm.

LEAR. Come, let's in all.

KENT. This way, my lord.

LEAR. With him;

I will keep still with my philosopher.

KENT. Good my lord, sooth him; let him take  
the fellow.

GLO. Take him you on.

KENT. Sirrah, come on; go along with us.

LEAR. Come, good Athenian.

GLO. No words, no words:

Hush.

EDG. *Child Rowland to the dark tower came,*<sup>6</sup>

*His word was still,—Fie, foh, and fum,*

*I smell the blood of a British man.*

[*Exeunt.*]

<sup>6</sup> *Child Rowland to the dark tower came,*] The word *child* (however it came to have this sense) is often applied to *Knights*, &c. in old historical songs and romances; of this, innumerable instances occur in *The Reliques of ancient English Poetry*. See particularly in Vol. I. f. iv. v. 97, where, in a description of a battle between two knights, we find these lines:

## SCENE V.

*A Room in Gloster's Castle.*

*Enter CORNWALL and EDMUND.*

CORN. I will have my revenge, ere I depart his house.

“ The Eldridge knight, he prick'd his steed ;

“ Syr Cawline bold abode :

“ Then either shooke his trusty spear,

“ And the timber these two *children* bare

“ So soon in sunder fode.”

See in the same volumes the ballads concerning the *child of Elle*, *child waters*, *child Maurice*, (Vol. III. f. xx.) &c. The same idiom occurs in *Spenser's Fairy Queen*, where the famous knight sir Trifram is frequently called *Child Trifram*. See B. V. c. ii. ft. 8. 13. B. VI. c. ii. ft. 36. *ibid.* c. viii. ft. 15.

PERCY.

Beaumont and Fletcher, in *The Woman's Prize*, refer also to this :

“ — a mere hobby-horse

“ She made the *Child Rowland*.”

In *Have with you to Saffron Walden*, or *Gabriel Harvey's Hunt is up*, 1598, part of these lines repeated by Edgar is quoted :

“ — a pedant, who will find matter inough to dilate a whole daye of the first invention of

“ Fy, fa, fum,

“ I smell the blood of an Englishman.”

Both the quartos read :

— to the dark town come. STEEVENS.

*Child* is a common term in our old metrical romances and ballads ; and is generally, if not always, applied to the hero or principal personage, who is sometimes a *knight*, and sometimes a *thief*. *Syr Tryamour* is repeatedly so called both before and after his knighthood. I think, however, that this line is part of a translation of some Spanish, or perhaps, French ballad. But the two following lines evidently belong to a different subject : I find them in the Second part of *Jack and the Giants*, which, if

*EDM.* How, my lord, I may be censured, that nature thus gives way to loyalty, something fears me to think of.

*CORN.* I now perceive, it was not altogether your brother's evil disposition made him seek his death; but a provoking merit,<sup>7</sup> set a-work by a reproveable badness in himself.

*EDM.* How malicious is my fortune, that I must repent to be just! This is the letter he spoke of, which approves him an intelligent party to the advantages of France. O heavens! that this treason were not, or not I the detector!

*CORN.* Go with me to the dukes.

*EDM.* If the matter of this paper be certain, you have mighty business in hand.

*CORN.* True, or false, it hath made thee earl of Gloster. Seek out where thy father is, that he may be ready for our apprehension.

not as old as Shakspeare's time, may have been compiled from something that was so: They are uttered by a giant:

"Fee, faw, fum,

"I smell the blood of an Englishman;

"Be he alive, or be he dead,

"I'll grind his bones to make me bread."

*English* is here judiciously changed to *British*, because the characters are *Britons*, and the scene is laid long before the English had any thing to do with this country. Our author is not so attentive to propriety on every occasion. RITSON.

<sup>7</sup> — but a provoking merit,] *Provoking*, here means *stimulating*; a merit he felt in himself, which irritated him against a father that had none. M. MASON.

Cornwall, I suppose, means the merit of Edmund, which, being noticed by Gloster, provoked or instigated Edgar to seek his father's death. Dr. Warburton conceived that the merit spoken of was that of Edgar. But how is this consistent with the rest of the sentence? MALONE.



EDM. [*Aside.*] If I find him comforting<sup>8</sup> the king, it will stuff his suspicion more fully.—I will persevere in my course of loyalty, though the conflict be fore between that and my blood.

CORN. I will lay trust upon thee; and thou shalt find a dearer father in my love. [*Exeunt.*]

## SCENE VI.

*A Chamber in a Farm-House, adjoining the Castle.*

*Enter* GLOSTER, LEAR, KENT, Fool, *and* EDGAR.

GLO. Here is better than the open air; take it thankfully: I will piece out the comfort with what addition I can: I will not be long from you.

KENT. All the power of his wits has given way to his impatience:—The gods reward your kindness! [*Exit* GLOSTER.

EDG. Frateretto calls me; and tells me, Nero is an angler<sup>9</sup> in the lake of darkness. Pray, innocent,<sup>1</sup> and beware the foul fiend.

<sup>8</sup> ——— *comforting* —] He uses the word in the juridical sense for *supporting*, *helping*, according to its derivation; *salvia confortat nervos*.—*Schol. Sal.* JOHNSON.

Johnson refines too much on this passage; *comforting* means merely giving *comfort* or *assistance*. So Gloster says, in the beginning of the next scene: “—I will piece out the *comfort* with what addition I can.” M. MASON.

<sup>9</sup> Frateretto calls me; and tells me, Nero is an angler &c.] See p. 471, n. 1.

Mr. Upton observes that Rabelais, B. II. c. xxx. says that Nero was a fidler in hell, and Trajan an angler.

Nero is introduced in the present play above 800 years before he was born. MALONE.

*FOOL.* Pr'ythee, nuncle, tell me,<sup>2</sup> whether a madman be a gentleman, or a yeoman?

*LEAR.* A king, a king!

*FOOL.*<sup>3</sup> No; he's a yeoman, that has a gentleman to his son: for he's a mad yeoman, that fees his son a gentleman before him.

*LEAR.* To have a thousand with red burning spits

Come hizzing in upon them:—

*EDG.*<sup>4</sup> The foul fiend bites my back.

*FOOL.* He's mad, that trusts in the tameness of a

The *History of Gargantua* had appeared in English before 1575, being mentioned in Langham's *Letter*, printed in that year. RITSON.

<sup>1</sup> — Pray, innocent,] Perhaps he is here addressing the *Fool*. Fools were anciently called *Innocents*. So, in *All's well that ends well*: “—the Sheriff's *Fool*—a dumb *innocent*, that could not say him nay.” See Vol. VIII. p. 357, n. 6.

Again, in *The Whipper of the Satyre his Pennance in a white Sheete*, &c. 1601:

“A gentleman that had a wayward *foole*,

“To pass the time, would needs at push-pin play;

“And playing false, doth stirre the wav'ring stoole:

“The *innocent* had spi'd him, and cri'd stay,” &c.

STEEVENS.

<sup>2</sup> *Fool.* Pr'ythee, nuncle, tell me,] And before, in the same Act, sc. iii:—“Cry to it, *nuncle*.” Why does the *Fool* call the old King, *nuncle*? But we have the same appellation in *The Pilgrim*, by Fletcher:

“Farewell, *nuncle*,—” Act IV. sc. i.

And in the next scene, alluding to Shakspeare:

“What mops and mōwes it makes.” WHALLEY.

See Mr. Vaillant's very decisive remark on this appellation, p. 358, n. 6. STEEVENS.

<sup>3</sup> *Fool.*] This speech is omitted in the quartos. STEEVENS.

<sup>4</sup> *Edg.*] This and the next thirteen speeches (which Dr. Johnson had enclosed in crotchets) are only in the quartos.

STEEVENS.

wolf, a horse's health,<sup>5</sup> a boy's love, or a whore's oath.

LEAR. It shall be done, I will arraign them  
straight:—

Come, sit thou here, most learned justicer;<sup>6</sup>—

[To EDGAR.

Thou, sapient sir, sit here. [To the Fool.]—Now,  
you she foxes!—

EDG. Look, where he stands and glares!—  
Wantest thou eyes<sup>7</sup> at trial, madam?<sup>8</sup>

<sup>5</sup> — a horse's health,] Without doubt we should read—  
*heels*, i. e. to stand behind him. WARBURTON.

Shakspeare is here speaking not of things maliciously treacherous, but of things uncertain and not durable. A horse is above all other animals subject to diseases. JOHNSON.

*Heels* is certainly right. “*Trust not a horse's heel, nor a dog's tooth,*” is a proverb in Ray's *Collection*; as ancient at least as the time of our Edward II:

*Et ideo Babio in comædiis insinuat, dicens;*

“*In fide, dente, pede, mulieris, equi, canis, est fraus.*

“*Hoc sic vulgariter est dici:*”

“Till horsis fote thou never traist,

“Till hondis toth, no woman's faith.”

*Forduni Scotichronicon*, L. XIV. c. xxxii.

That in the text is probably from the *Italian*. RITSON.

<sup>6</sup> — most learned justicer;] The old copies read—*justice*.  
The correction was made by Mr. Theobald. MALONE.

<sup>7</sup> *Wantest* &c.] I am not confident that I understand the meaning of this desultory speech. When Edgar says, *Look where he stands and glares!* he seems to be speaking in the character of a mad man, who thinks he sees the fiend. *Wantest thou eyes at trial, madam?* is a question which appears to be addressed to the visionary Goneril, or some other abandon'd female, and may signify, *Do you want to attract admiration, even while you stand at the bar of justice?* Mr. Seward proposes to read, *wanton'st* instead of *wantest*. STEEVENS.

<sup>8</sup> — at trial, madam?] It may be observed that Edgar, being supposed to be found by chance, and therefore to have no

*Come o'er the bourn, Bessy, to me :—*

Fool. *Her boat hath a leak,  
And she must not speak  
Why she dares not come over to thee.*

knowledge of the rest, connects not his ideas with those of Lear, but pursues his own train of delirious or fantastick thought. To these words, *At trial, madam ?* I think therefore that the name of Lear should be put. The process of the dialogue will support this conjecture. JOHNSON.

<sup>9</sup> *Come o'er the bourn, Bessy, to me :*] Both the quartos and the folio have—*o'er the broome*. The correction was made by Mr. Steevens. MALONE.

As there is no relation between *broom* and a *boat*, we may better read :

*Come o'er the brook, Bessy, to me.* JOHNSON.

At the beginning of *A very mery and pythie Commedie, called, The longer thou livest, the more Foole thou art, &c.* Imprinted at London by Wyllyam How, &c. black letter, no date, “*Entreth Moros, counterfaiting a vain gesture and foolish countenance, synging the foote of many songs, as fooles were wont ;*” and among them is this passage, which Dr. Johnson has very justly suspected of corruption :

“*Com over the boorne Bessé,  
My little pretie Bessé,  
Com over the boorne, Bessé, to me.*”

This song was entered on the books of the Stationers' Company in the year 1564.

A *boorn* in the north signifies a *rivulet* or *brook*. Hence the names of many of our villages terminate in *burn*, as *Milburn*, *Sherburn*, &c. The former quotation, together with the following instances, at once confirm the justness of Dr. Johnson's remark, and support the reading.

So, in Drayton's *Polyolbion*, Song 1 :

“*The bourns, the brooks, the becks, the rills, the rivulets.*”  
Again, in Spenser's *Fairy Queen*, B. II. c. vi :

“*My little boat can safely passe this perilous boorne.*”

Shakspeare himself, in *The Tempest*, appears to have discriminated *boorn* from *bound of land* in general :

“*Bourn, bound of land, tilth, vineyard, none.*”

Again, in *The Vision of Pierce Plowman*, line 8 :

“*Under a brode banke by bourne tyde.*”

*EDG.* The foul fiend haunts poor Tom in the voice of a nightingale.<sup>1</sup> *Hopdance* cries in Tom's belly<sup>2</sup> for two white herring.<sup>3</sup> Croak not, black angel; I have no food for thee.

To this I may add, that *tourn*, a boundary, is from the French *borne*. *Bourne*, or (as it ought to be spelt) *burn*, a rivulet, is from the German *burn*, or *born*, a well. STEEVENS.

There is a peculiar propriety in this address, that has not, I believe, been hitherto observed. *Bessy* and poor *Tom*, it seems, usually travelled together. The author of *The Court of Conscience, or Dick Whippers Sessions*, 1607, describing *beggars, idle rogues, and counterfeit madmen*, thus speaks of these associates:

“ Another sort there is among you; they  
 “ Do rage with furie as if they were so frantique  
 “ They knew not what they did, but every day  
 “ Make sport with stick and flowers like an antique;  
 “ Stowt roge and harlot counterfeited gomme;  
 “ One calls herself poor *Bessy*, the other *Tom*.”

The old song of which Mr. Steevens has given a part, consisted of nine lines, but they are not worth insertion. MALONE.

<sup>1</sup> — [*in the voice of a nightingale.*] Another deponent in Harfnet's book, (p. 225,) says, that the mistress of the house kept a *nightingale* in a cage, which being one night called, and conveyed away into the garden, it was pretended the devil had killed it in spite. Perhaps this passage suggested to Shakspeare the circumstance of Tom's being haunted *in the voice of a nightingale*.

PERCY.

<sup>2</sup> — [*Hopdance cries in Tom's belly.*] In Harfnet's book, p. 194, 195, Sarah Williams (one of the pretended demoniacks) deposes, “ —that if at any time she did belch, as often times she did by reason that shee was troubled with a wind in her stomacke, the priests would say at such times, that then the spirit began to rise in her . . . . and that the wind was the devil.” And, “ as she saith, if they heard any *croaking in her belly* . . . . then they would make a wonderful matter of that.” *Ho-bberdidance* is mentioned before in Dr. Percy's note. STEEVENS.

“ One time shee remembereth, that shee having the said *croaking in her belly*, they said it was the *devil* that was about the bed, that spake *with the voice of a toad*.” *Ibidem*.

MALONE.

<sup>3</sup> — [*white herring.*] *White herrings* are *pickled herrings*. See *The Northumberland Household Book*, p. 8. STEEVENS.



KENT. How do you, sir? Stand you not so amaz'd:  
Will you lie down and rest upon the cushions?

LEAR. I'll see their trial first:—Bring in the evidence.—

Thou robed man of justice, take thy place;—

[To EDGAR.  
And thou, his yoke-fellow of equity, [To the Fool.  
Bench by his side:—You are of the commission,  
Sit you too. [To KENT.

EDG. Let us deal justly.

*Sleepest, or wakest thou, jolly shephêrd?<sup>4</sup>  
Thy sheep be in the corn;  
And for one blast of thy minikin mouth,  
Thy sheep shall take no harm.*

Pur!<sup>5</sup> the cat is grey.

<sup>4</sup> *Sleepest, or wakest &c.*] This seems to be a stanza of some pastoral song. A shepherd is desired to pipe, and the request is enforced by a promise, that though his sheep be in the corn, i. e. committing a trespass by his negligence, implied in the question, *Sleepest thou or wakest?* yet a single tune upon his pipe shall secure them from the pound. JOHNSON.

*Minikin* was anciently a term of endearment. So, in the interlude of *The Repentance of Marie Magdalaine*, 1567, the *Vice* says, “What *mynikin* carnal concupiscence!” Barrett, in his *Alvearie, or Quadruple Dictionary*, 1580, interprets *feat*, by “proper, well-fashioned, *minikin*, handsome.”

In *The Interlude of the Four Elements*, &c. printed by Rastell, 1519, *Ignorance* sings a song composed of the scraps of several others. Among them is the following line, on which Shakspeare may have designed a parody:

“Sleepyft thou, wakyft thou, Geffery Coke.”

STEEVENS.

<sup>5</sup> *Pur!*] This may be only an imitation of the noise made by a cat. *Purre* is, however, one of the devils mentioned in Harfnet's book, p. 50. MALONE.

*LEAR.* Arraign her first; 'tis Goneril. I here take my oath before this honourable assembly, she kicked the poor king her father.

*FOOL.* Come hither, mistress; Is your name Goneril?

*LEAR.* She cannot deny it.

*FOOL.* Cry you mercy, I took you for a joint-stool.<sup>6</sup>

*LEAR.* And here's another, whose warp'd looks proclaim

What flore her heart is made of.—Stop her there! Arms, arms, sword, fire!—Corruption in the place! False justicer, why hast thou let her 'scape?

*EDG.* Bless thy five wits!

*KENT.* O pity!—Sir, where is the patience now, That you so oft have boasted to retain?

*EDG.* My tears begin to take his part so much, They'll mar my counterfeiting. [*Aside.*]

*LEAR.* The little dogs and all, Tray, Blanch, and Sweet-heart, see, they bark at me.<sup>7</sup>

*EDG.* Tom will throw his head at them:—Avaunt, you curs!

Be thy mouth or black or white,<sup>8</sup>  
Tooth that poisons if it bite;

<sup>6</sup> *Cry you mercy, I took you for a joint stool.*] This is a proverbial expression which occurs likewise in *Mother Bombie*, 1594, by Lyly. STEEVENS.

<sup>7</sup> —*see, they bark at me.*] The hint for this circumstance might have been taken from the pretended madness of one of the brothers in the translation of the *Menæchmi* of Plautus, 1595:

“Here's an old mastiff bitch stands barking at me.” &c.

STEEVENS.

Maſtiff, grey-hound, mongrel grim,  
Hound, or ſpaniel, brach, or lym ;<sup>9</sup>

<sup>8</sup> *Be thy mouth or black or white,*] To have *the roof of the mouth black* is in ſome dogs a proof that their breed is genuine.

STEEVENS.

<sup>9</sup> — *brach or lym ; &c.*] Names of particular ſorts of dogs.

POPE.

In Ben Jonſon's *Bartholomew Fair*, Quarlous ſays,—“ all the *lime-hounds* of the city ſhould have drawn after you by the ſcent.”—A *limmer* or *leaner*, a dog of the chace, was ſo called from the *leam* or leaſh in which he was held till he was let ſlip. I have this information from *Caius de Canibus Britannicis*.—So, in the book of *Antient Tenures*, by T. B. 1679, the words, “ *canes domini regis leſos*,” are tranſlated “ *Leaſh hounds*, ſuch as draw after a hurt deer in a *leaſh*, or *liam*.”

Again, in *The Muſes Elyſium*, by Drayton :

“ My dog-hook at my belt, to which my *lyam's* ty'd.”

Again :

“ My *hound* then in my *lyam*,” &c.

Among the preſents ſent from James I. to the king and queen of Spain were, “ A couple of *lyme-houndes* of ſingular qualities.”

Again, in Maſſinger's *Baſhful Lover* :

“ —finell out

“ Her ſooting like a *lime-hound*.”

The late Mr. Hawkins, in his notes to *The Return from Parnaffus*, p. 237, ſays, that a *rache* is a dog that hunts by ſcent wild beaſts, birds, and even fiſhes, and that the female of it is called a *brache* : and in *Magnificence*, an ancient interlude or morality, by Skelton, printed by Raſtell, no date, is the following line :

“ Here is a *leyshe* of *ratches* to renne an hare.”

STEEVENS.

What is here ſaid of a *rache* might perhaps be taken by Mr. Hawkins, from Holinſhed's *Description of Scotland*, p. 14, where the ſleuthound means a bloodhound. The females of all dogs were once called *braches* ; and Ulitius upon Gratius obſerves, “ *Racha Saxonibus canem ſignificabat unde Scoti hodie Rache pro cane ſœmina habent, quod Anglis eſt Brache.*”

TOLLET.

— *brach, or lym ; &c.*] The old copies have—*brache* or *hym*. The emendation was made by Sir T. Hanmer. A *brache* ſignified a particular kind of hound, and alſo a bitch. A *lym* or *lyme*, was a blood-hound. See Miſſheu's *Diſt.* in v. MALONE.

Or bobtail tike,<sup>1</sup> or trundle-tail;<sup>2</sup>  
 Tom will make them<sup>3</sup> weep and wail:  
 For, with throwing thus my head,  
 Dogs leap the hatch, and all are fled.

Do de, de de. Seffa. Come,<sup>4</sup> march to wakes and

<sup>1</sup> ——— *bobtail tike*,] Tijk is the Runick word for a little, or worthless dog:

“Are Mr. Robinson’s dogs turn’d *tikes*, with a wanion?”  
*Witches of Lancaster*, 1634. STEEVENS.

<sup>2</sup> ——— *trundle-tail*;] This sort of dog is mentioned in *A Woman killed with Kindness*, 1617:

“—— your dogs are *trundle-tails* and curs.”

Again, in *The Booke of Huntyng*, &c. bl. l. no date:

“—— dunghill dogs, *trindle-tails*.” &c. STEEVENS.

<sup>3</sup> *Tom will make them*——] Thus the quartos. Folio—will make *him*. MALONE.

<sup>4</sup> *Do de, de de. Seffa. Come*, &c.] The quartos read—*loudla, doudla, come*, &c. The folio as in the text, except that the word *Seffa* is spelt *seffè*. See p 469, n. 6. MALONE.

Here is *seffey* again, which I take to be the French word *cesser* pronounced *cessèy*, which was, I suppose, like some others in common use among us. It is an interjection enforcing cessation of any action, like, *be quiet, have done*. It seems to have been gradually corrupted into, *sò, sò*. JOHNSON.

This word is wanting in the quarto: in the folio it is printed *sefe*. It is difficult in this place to say what is meant by it. It should be remembered, that just before, Edgar had been calling on *Bessy* to come to him; and he may now with equal propriety invite *Seffy* (perhaps a female name corrupted from *Cecilia*) to attend him to *wakes and fairs*. Nor is it impossible but that this may be a part of some old song, and originally stood thus:

Siffy, come march to wakes,  
 And fairs, and market towns.——

So, in *Humor’s Ordinarie*, an ancient collection of satires, no date:

“To make *Siffè* in love withal.”

Again:

“My heart’s deare blood, sweet *Siffè* is my carouse.”

fairs, and market towns:—Poor Tom, thy horn is dry.<sup>5</sup>

LEAR. Then let them anatomize Regan, see what breeds about her heart: Is there any cause in nature, that makes these hard hearts?—You, sir, I entertain you for one of my hundred; only, I do not like the fashion of your garments: you will

There is another line in the character of Edgar which I am very confident I have seen in an old ballad, viz.

“Through the sharp hawthorn blows the cold wind.”

STEEVENS.

Dr. Johnson is surely right, in supposing that *seffy* is a corruption of *cesses*, be quiet, stop, hold, let alone. It is so used by Christoforo Sly, the drunken Tinker, in *The Taming of the Shrew*, and by Edgar himself, in a preceding scene—“Dolphin, my boy, *Seffy*; let him trot by.” But it does not seem equally clear that it has been corrupted into *so, so*. RITSON.

<sup>5</sup> — *thy horn is dry*.] Men that begged under pretence of lunacy used formerly to carry a horn, and blow it through the streets. JOHNSON.

So, in Decker's *O per se O*, 4to. 1612. He is speaking of beggars. “The second begins:—what will you give *poor Tom* now? one pound of your sheepes feathers to make *Poore Tom* a *blanket*, or one cutting of your Sow side &c. to make *poore Tom* a *shaving horne* &c.—give *poore Tom* an old sheete to keepe him from the cold” &c. Sig. M 3.

A *horn* is at this day employed in many places in the country as a cup for drinking, but anciently the use of it was much more general. *Thy horn is dry*, however, appears to be a proverbial expression, introduced when a man has nothing further to offer, when he has said all he had to say. *Such a one's pipe's out*, is a phrase current in Ireland on the same occasion.

I suppose Edgar to speak these words *aside*. Being quite weary of his Tom o'Bedlam's part, and finding himself unable to support it any longer, he says privately, “—I can no more: all my materials for sustaining the character of Poor Tom are now exhausted; *my horn is dry*: i. e. has nothing more in it; and accordingly we have no more of his dissembled madness till he meets his father in the next Act, when he resumes it for a speech or two, but not without expressing the same dislike of it that he expresses here, “—I cannot daub it further.” STEEVENS.



say, they are Persian attire;<sup>6</sup> but let them be changed. [To EDGAR.

KENT. Now, good my lord, lie here,<sup>7</sup> and rest awhile.

LEAR. Make no noise, make no noise; draw the curtains: So, so, so: We'll go to supper i' the morning: So, so, so.

FOOL. And I'll go to bed at noon.<sup>8</sup>

*Re-enter GLOSTER.*

GLO. Come hither, friend: Where is the king my master?

KENT. Here, sir; but trouble him not, his wits are gone.

GLO. Good friend, I pr'ythee take him in thy arms;

I have o'er-heard a plot of death upon him:  
There is a litter ready; lay him in't,  
And drive towards Dover, friend, where thou shalt meet

Both welcome and protection. Take up thy master:

If thou should'st dally half an hour, his life,  
With thine, and all that offer to defend him,  
Stand in assured loss: Take up, take up;<sup>9</sup>

<sup>6</sup> — you will say, *they are Persian attire*;) Alluding, perhaps, to Clytus refusing the Persian robes offered him by Alexander. STEEVENS.

<sup>7</sup> — *lie here*,] i. e. on the cushions to which he points. He had before said—

“ Will you lie down, and rest upon the cushions ?”

<sup>8</sup> *And I'll go to bed at noon.*] Omitted in the quartos. MALONE.

<sup>9</sup> — *Take up, take up*;) One of the quartos reads—Take up the king, &c. the other—Take up to keep, &c. STEEVENS.

And follow me, that will to some provision  
Give thee quick conduct.

[*KENT.* Oppress'd nature sleeps : <sup>1</sup>—  
This rest might yet have balm'd thy broken senses,<sup>2</sup>  
Which, if convenience will not allow,  
Stand in hard cure.—Come, help to bear thy master;  
Thou must not stay behind. [*To the Fool.*

*GLO.* Come, come, away.  
[*Exeunt KENT, GLOSTER, and the Fool,*  
*bearing off the King.*

<sup>1</sup> *Oppress'd nature sleeps :*] These two concluding speeches by Kent and Edgar, and which by no means ought to have been cut off, I have restored from the old quarto. The soliloquy of Edgar is extremely fine; and the sentiments of it are drawn equally from nature and the subject. Besides, with regard to the stage, it is absolutely necessary: for as Edgar is not designed, in the constitution of the play, to attend the King to Dover, how absurd would it look for a character of his importance to quit the scene without one word said, or the least intimation what we are to expect from him? *THEOBALD.*

The lines inserted from the quarto are in crotchets. The omission of them in the folio is certainly faulty: yet I believe the folio is printed from Shakspeare's last revision, carelessly and hastily performed, with more thought of shortening the scenes, than of continuing the action. *JOHNSON.*

<sup>2</sup> — *thy broken senses,*] The quarto, from whence this speech is taken, reads,—*thy broken finews.* *Senses* is the conjectural emendation of Theobald. *STEEVENS.*

A passage in *Macbeth* adds support to Theobald's emendation:

“ — the innocent *sleep,*  
“ *Balm* of hurt minds,—.”

[The following is from Mr. Malone's *Appendix.*]

I had great doubts concerning the propriety of admitting Theobald's emendation into the text, though it is extremely plausible, and was adopted by all the subsequent editors. The following passage in *Twelfth Night* sufficiently supports the reading of the old copy: “ Nay, patience, or we *break* the *finews* of our plot.”

*MALONE.*

I cannot reconcile myself to the old reading, as I do not understand how *finews*, if *broken*, could be *lalm'd*, in any obvious sense of that word. *Broken* (i. e. interrupted) *senses*, like *broken* slumbers, would admit of a soothing cure. *STEEVENS.*

EDG. When we our betters see bearing our woes,  
We scarcely think our miseries our foes.  
Who alone suffers, suffers most i' the mind;  
Leaving free things,<sup>3</sup> and happy shows, behind:  
But then the mind much sufferance doth o'erstep,  
When grief hath mates, and bearing fellowship.<sup>4</sup>  
How light and portable my pain seems now,  
When that, which makes me bend, makes the king  
bow;  
He childed, as I father'd!—Tom, away:  
Mark the high noises;<sup>5</sup> and thyself bewray,<sup>6</sup>

<sup>3</sup> ——— *free things,*] States clear from distress. JOHNSON.

<sup>4</sup> *But then the mind much sufferance doth o'erstep,*  
*When grief hath mates, and bearing fellowship.]* So, in  
our author's *Rape of Lucrece*:

"And fellowship in woe doth woe assuage."

Again, in *Romeo and Juliet*:

"Or, if four *woe* delights in fellowship—."

“Solamen miseris socios habuisse doloris.”—*Incert. Auct.*  
MALONE.

<sup>5</sup> *Mark the high noises ;]* Attend to the great events that are approaching, and make thyself known when that *false opinion* now prevailing against thee shall, in consequence of *just proof* of thy integrity, revoke its erroneous sentence, and recall thee to honour and reconciliation. JOHNSON.

By the *high noises*, I believe, are meant the loud tumults of the approaching war.

Thus Claudian, in his *Epist. ad Serenam*:

"*Præliaque altisoni referens Phleggræa mariti.*"

STEEVENS.

The *high noises* are perhaps the calamities and quarrels of those in a higher station than Edgar, of which he has been just speaking. The words, however, may allude to the proclamation which had been made for bringing in Edgar :

"I heard myself proclaim'd,

" And by the happy hollow of a tree,

“ Escap’d the hunt.” MALONE.

<sup>6</sup> —and thyself bewray,] *Bewray*, which at present has only a dirty meaning, anciently signified to *betray*, to *discover*. In this sense it is used by Spenser; and in *Promos and Cassandra*, 1578:

When false opinion, whose wrong thought defiles thee,<sup>7</sup>

In thy just proof, repeals, and reconciles thee.

What will hap more to-night, safe scape the king!  
Lurk, lurk.] [Exit.

## SCENE VII.

*A Room in Gloster's Castle.*

*Enter* CORNWALL, REGAN, GONERIL, EDMUND,  
and Servants.

CORN. Post speedily to my lord your husband;  
show him this letter:—the army of France is  
landed:—Seek out the villain Gloster.

*[Exeunt some of the Servants.*

REG. Hang him instantly.

GON. Pluck out his eyes.

CORN. Leave him to my displeasure.—Edmund,  
keep you our sister company; the revenges we are  
bound to take upon your traitorous father, are not  
fit for your beholding. Advise the duke, where  
you are going, to a most festinate preparation;<sup>8</sup> we

“ Well, to the king Andrugio now will hye,

“ Hap lyfe, hap death, his safetie to *bewray*.”

Again, in *The Spanish Tragedy* :

“ With ink *bewray* what blood began in me.”

Again, in Lyly's *Endymion*, 1591 :

“ ———left my head break, and so I *bewray* my brains.”

STEEVENS.

<sup>7</sup> ———*whose wrong thought defiles thee,*] The quartos, where  
alone this speech is found, read—*whose wrong thoughts defile*  
*thee*. The rhyme shows that the correction, which was made  
by Mr. Theobald, is right. MALONE.

<sup>8</sup> ———*a most festinate preparation* ;] Here we have the same

are bound to the like. Our posts shall be swift, and intelligent betwixt us.<sup>9</sup> Farewell, dear sister; —farewell, my lord of Gloster.<sup>1</sup>

*Enter Steward.*

How now? Where's the king?

STEW. My lord of Gloster hath convey'd him hence:

Some five or six and thirty of his knights,  
Hot questrifts after him,<sup>2</sup> met him at gate;  
Who, with some other of the lord's dependants,  
Are gone with him towards Dover; where they  
boast

To have well-armed friends.

CORN. Get horses for your mistress.

GON. Farewell, sweet lord, and sister.

[*Exeunt GONERIL and EDMUND.*

CORN. Edmund, farewell.—Go, seek the traitor  
Gloster,

error in the first folio, which has happened in many other places; the *u* employed instead of an *n*. It reads—*festiuate*. The quartos *festuant*. See *Timon of Athens*, Act IV. sc. iii.—and Vol. V. p. 191, n. 3. MALONE.

<sup>9</sup> ——— *and intelligent betwixt us.*] So, in a former scene:

“ ——— spies and speculations

“ *Intelligent of our state.*” STEEVENS.

Thus the folio. The quartos read—*swift and intelligence betwixt us*: the poet might have written—*swift in intelligence*—.

MALONE.

<sup>1</sup> ——— *my lord of Gloster.*] Meaning Edmund, newly invested with his father's titles. The Steward, speaking immediately after, mentions the old earl by the same title.

JOHNSON.

<sup>2</sup> *Hot questrifts after him.*] A *questrift* is one who goes in search or quest of another. Mr. Pope and Sir T. Hanmer read —*questiers*. STEEVENS.



Pinion him like a thief, bring him before us :

[*Exeunt other Servants.*

Though well we may not pass upon his life  
Without the form of justice ; yet our power  
Shall do a courtesy to our wrath,<sup>3</sup> which men  
May blame, but not control. Who's there ? The  
traitor ?

*Re-enter Servants, with GLOSTER.*

*REG.* Ingrateful fox ! 'tis he.

*CORN.* Bind fast his corky arms.<sup>4</sup>

<sup>3</sup> *Though well we may not pass upon his life*  
——— *yet our power*

*Shall do a courtesy to our wrath,]* To do a courtesy is to gratify, to comply with. To pass, is to pass a judicial sentence.

JOHNSON.

I believe, "do a *courtesy* to our wrath," simply means—*bend* to our wrath, as a *courtesy* is made by *bending* the body.

The original of the expression, *to pass on any one*, may be traced from *Magna Charta* : "—*nec super eum ibimus, nisi per legale iudicium parium suorum.*"

It is common to most of our early writers. So, in *Acolastus*, a comedy, 1540 : "I do not nowe consider the mischievous pageants he hath played ; I do not now *passè upon* them." Again, in *If this be not a good Play, the Devil is in it*, 1612 : "A jury of brokers, impanel'd, and deeply sworn to *passè on* all villains in hell." STEEVENS.

<sup>4</sup> — *corky arms.*] Dry, withered, husky arms. JOHNSON.

As Shakspeare appears from other passages of this play to have had in his eye *Bishop Harfnet's Declaration of egregious Popish Imposiures*, &c. 1603, 4to. it is probable, that this very expressive, but peculiar epithet, *corky*, was suggested to him by a passage in that very curious pamphlet : "It would pose all the cunning exorcists, that are this day to be found, to teach an old *corkie* woman to writhe, tumble, curvet, and fetch her morrice gamboles, as Martha Bressier (one of the possessed mentioned in the pamphlet) did." PERCY.

GLO. What mean your graces?—Good my friends, consider

You are my guests: do me no foul play, friends.

CORN. Bind him, I say. [Servants bind him.

REG. Hard, hard:—O filthy traitor!

GLO. Unmerciful lady as you are, I am none.<sup>5</sup>

CORN. To this chair bind him:—Villain, thou shalt find— [REGAN plucks his Beard.

GLO. By the kind gods,<sup>6</sup> 'tis most ignobly done To pluck me by the beard.

REG. So white, and such a traitor!

GLO. Naughty lady, These hairs, which thou dost ravish from my chin, Will quicken,<sup>7</sup> and accuse thee: I am your host; With robbers' hands, my hospitable favours<sup>8</sup> You should not ruffle thus. What will you do?

<sup>5</sup> — *I am none.*] Thus the folio. The quartos read—I am true. MALONE.

<sup>6</sup> *By the kind gods,*] We are not to understand by this the gods in general, who are beneficent and kind to men; but that particular species of them called by the ancients *dii hospitales*, kind gods. So, Plautus, in *Pœnulo*:

“*Deum hospitalem ac testera[m] mecum fero.*”

WARBURTON.

Shakspeare hardly received any assistance from mythology to furnish out a proper oath for Gloster. People always invoke their deities as they would have them show themselves at particular times in their favour; and he accordingly calls those *kind gods* whom he would wish to find so on this occasion. He does so yet a second time in this scene. Our own liturgy will sufficiently evince the truth of my supposition. STEEVENS.

Cordelia also uses the same invocation in the 4th Act:

“O, you *kind* gods,

“Cure this great breach in his abused nature!”

M. MASON.

<sup>7</sup> *Will quicken,*] i. e. quicken into life. M. MASON.

<sup>8</sup> — *my hospitable favours*—] *Favours* means the same

CORN. Come, fir, what letters had you late from France?

REG. Be simple-answer'd,<sup>9</sup> for we know the truth.

CORN. And what confederacy have you with the traitors  
Late footed in the kingdom?

REG. To whose hands have you sent the lunatick king?

Speak.

GLO. I have a letter gueffingly fet down,  
Which came from one that's of a neutral heart,  
And not from one oppos'd.

CORN. Cunning.

REG. And false.

CORN. Where haft thou sent the king?

GLO. To Dover.

REG. Wherefore  
To Dover? Wast thou not charg'd at thy peril<sup>1</sup>—

CORN. Wherefore to Dover? Let him first answer that.

GLO. I am tied to the stake,<sup>2</sup> and I must stand the course.<sup>3</sup>

as *features*, i. e. the different parts of which a face is composed. So, in Drayton's epistle from *Matilda to King John*:

"Within the compass of man's face we see,

"How many sorts of several favours be."

Again, in *David and Bethsabe*, 1599:

"To daunt the favours of his lovely face." STEEVENS.

<sup>9</sup> *Be simple-answer'd*,] The old quarto reads, *Be simple answerer*.—Either is good sense: *simple* means *plain*. STEEVENS.

<sup>1</sup> —thy *peril*—] I have inserted the pronoun—*thy*, for the sake of metre. STEEVENS.

<sup>2</sup> *I am tied to the stake*,] So, in *Macbeth*:

*REG.* Wherefore to Dover?

*GLO.* Because I would not see thy cruel nails  
Pluck out his poor old eyes; nor thy fierce sister  
In his anointed flesh stick boarish fangs.<sup>4</sup>  
The sea, with such a storm as his bare head  
In hell-black night endur'd, would have buoy'd up,  
And quench'd the stelled fires: yet, poor old heart,  
He help the heavens to rain.<sup>5</sup>  
If wolves had at thy gate howl'd that stern time,<sup>6</sup>

"They have chain'd me to a stake; I cannot fly,

"But, bear-like, I must fight the course." STEEVENS.

<sup>3</sup> ——— *the course.*] The running of the dogs upon me.

JOHNSON.

<sup>4</sup> ——— stick *boarish fangs.*] The quartos read—*rash* boarish fangs. This verb occurs in Spenser's *Fairy Queen*, B. IV. c. ii:

"And shields did share, and mailles did *rash*, and helmes  
did hew."

Again, B. V. c. iii:

"*Rash*ing off helmes, and rying plates afunder."

To *rash* is the old hunting term for the stroke made by a wild boar with his fangs.

So, in Chapman's version of the eleventh *Iliad*:

"———— As when two chafed boars

"Turn head gainst kennels of bold hounds, and *race*  
way through their gores." STEEVENS.

<sup>5</sup> ——— to rain.] Thus the folio. The quartos read—to *rage*.

STEEVENS.

<sup>6</sup> ——— *that stern time,*] Thus the folio. Both the quartos read—that *dearn* time. *Dearn* is a north-country word, signifying *lonely*, solitary, secret, obscure, melancholy, uncomfortable, far from neighbours. So, in *The Valiant Scot*:

"Of all thy joys the *dearne* and dismal end."

Again, in Spenser's *Fairy Queen*, B. II. c. i:

"They heard a rueful voice that *dearnly* cride."

Again, in *Pericles, Prince of Tyre*, 1609:

"By many a *dearne* and painful pearch."

The reading in the text, however, is countenanced by the following passage in Chapman's version of the 24th *Iliad*:

"—— in this so *sterne* a time

"Of night and danger,—." STEEVENS.

Thou should'st have said; *Good porter, turn the key;*  
 All cruels else subscrib'd :<sup>7</sup>—But I shall see  
 The winged vengeance overtake such children.

CORN. See it shalt thou never :—Fellows, hold  
 the chair :—

Upon these eyes<sup>8</sup> of thine I'll set my foot.

[GLOSTER is held down in his Chair, while  
 CORNWALL plucks out one of his Eyes, and  
 sets his Foot on it.

GLO. He, that will think to live till he be old,  
 Give me some help :—O cruel ! O ye gods !

REG. One side will mock another ; the other too.

CORN. If you see vengeance,—

SERV. Hold your hand, my lord :  
 I have serv'd you ever since I was a child ;  
 But better service have I never done you,  
 Than now to bid you hold.

REG. How now, you dog ?

SERV. If you did wear a beard upon your chin,  
 I'd shake it on this quarrel : What do you mean ?

CORN. My villain !<sup>9</sup> [*Draws, and runs at him.*

<sup>7</sup> —subscrib'd:] Yielded, submitted to the necessity of the occasion. JOHNSON.

<sup>8</sup> Upon these eyes &c.] In *Selimus, Emperor of the Turks*, one of the sons of *Bajazet* pulls out the eyes of an Aga on the stage, and says—

“ Yes, thou shalt live, but never see that day,

“ Wanting the tapers that should give thee light.

[“ Pulls out his eyes.”

Immediately after, his hands are cut off. I have introduced this passage to show that Shakspeare's drama was not more sanguinary than that of his contemporaries. STEEVENS.

In Marston's *Antonio's Revenge*, 1602, Piero's tongue is torn out on the stage. MALONE.

<sup>9</sup> My villain !] Villain is here perhaps used in its original sense of one in servitude. STEEVENS.



SERV. Nay, then come on, and take the chance  
of anger.

[*Draws. They fight. CORNWALL is wounded.*]

REG. Give me thy sword.—[*To another Serv.*]

A peasant stand up thus!

[*Snatches a sword, comes behind, and stabs him.*]

SERV. O, I am slain!—My lord, you have one  
eye left

To see some mischief on him:—O! [*Dies.*]

CORN. Left it see more, prevent it:—Out, vile  
jelly!

Where is thy lustre now?

[*Tears out GLOSTER's other Eye, and throws  
it on the Ground.*]

GLO. All dark and comfortless.—Where's my  
son Edmund?

Edmund, enkindle all the sparks of nature,  
To quit this horrid act.

REG. Out, treacherous villain!

Thou call'st on him that hates thee: it was he  
That made the overture of thy treasons<sup>1</sup> to us;  
Who is too good to pity thee.

GLO. O my follies!

Then Edgar was abus'd.—

Kind gods, forgive me that, and prosper him!

REG. Go, thrust him out at gates, and let him  
smell

His way to Dover.—How is't, my lord? How look  
you?

<sup>1</sup> —the overture of thy treasons—] *Overture* is here used for an opening or discovery. It was he who first laid thy treasons open to us. Coles in his *Dict.* 1679, renders *Overture*, by *apertior apertura*. An *overt* act of treason, is the technical phrase. MALONE.

CORN. I have receiv'd a hurt:—Follow me,  
lady.—

Turn out that eyeless villain;—throw this slave  
Upon the dunghill.—Regan, I bleed apace:  
Untimely comes this hurt: Give me your arm.

[Exit CORNWALL, led by REGAN;—Servants  
unbind GLOSTER, and lead him out.]

1 SERV. I'll never care what wickedness I do,<sup>2</sup>  
If this man comes to good.

2 SERV. If she live long,  
And, in the end, meet the old course of death,<sup>3</sup>  
Women will all turn monsters.

1 SERV. Let's follow the old earl, and get the  
Bedlam  
To lead him where he would; his roguish madness  
Allows itself to any thing.

2 SERV. Go thou; I'll fetch some flax,<sup>4</sup> and  
whites of eggs,  
To apply to his bleeding face. Now, heaven help  
him! [Exeunt severally.]

<sup>2</sup> *I'll never care what wickedness I do,*] This short dialogue I have inserted from the old quarto, because I think it full of nature. Servants could hardly see such a barbarity committed on their master, without pity; and the vengeance that they presume must overtake the actors of it, is a sentiment and doctrine well worthy of the stage. THEOBALD.

It is not necessary to suppose them the servants of Gloster; for Cornwall was opposed to extremity by his own servant.

JOHNSON.

<sup>3</sup> ——— *meet the old course of death,*] That is, *die a natural death.* MALONE.

<sup>4</sup> ——— *some flax, &c.*] This passage is ridiculed by Ben Jonson, in *The Case is alter'd*, 1609: “—— go, get a white of an egg, and a little flax, and close the breaches of the head, it is the most conducive thing that can be.” STEEVENS.

## ACT IV. SCENE I.

*The Heath.**Enter EDGAR.*

EDG. Yet better thus, and known to be contemptn'd,<sup>5</sup>

*The Case is alter'd* was written before the end of the year 1599; but Ben Jonson might have inserted this sneer at our author, between the time of *King Lear's* appearance, and the publication of his own play in 1609. MALONE.

<sup>5</sup> *Yet better thus, and known to be contemptn'd,*] The meaning is, 'Tis better to be thus contemned, and known to yourself to be contemned. Or perhaps there is an error, which may be rectified thus:

*Yet better thus unknown to be contemptn'd,*

When a man divests himself of his real character he feels no pain from contempt, because he supposes it incurred only by a voluntary disguise which he can throw off at pleasure. I do not think any correction necessary. JOHNSON.

The sentiment is this:—It is better to be thus contemptn'd and know it, than to be flattered by those who secretly contemn us.

HENLEY.

I cannot help thinking that this passage should be written thus:

*Yet better thus unknown to be contemptn'd,  
Than still contemptn'd and flatter'd to be worse.  
The lowest, &c.*

The quarto edition has no stop after *flatter'd*. The first folio, which has a comma there, has a colon at the end of the line.

The expression in this speech—*owes nothing to thy blasts*—(in a more learned writer) might seem to be copied from Virgil, *Æn.* xi. 51:

“*Nos juvenem exanimum, et nil jam cœlestibus ullis  
Debentem, vano mœsti comitamur honore.*”

TYRWHITT.

I think with Mr. Tyrwhitt that Dr. Johnson's conjecture is well founded, and that the poet wrote—*unknown*. MALONE.

Than still contemn'd and flatter'd. To be worst,  
 The lowest, and most dejected thing of fortune,  
 Stands still in esperance, lives not in fear :<sup>6</sup>  
 The lamentable change is from the best ;  
 The worst returns to laughter. Welcome then,<sup>7</sup>  
 Thou unsubstantial air, that I embrace!  
 The wretch, that thou hast blown unto the worst,  
 Owes nothing to thy blasts.—But who comes  
 here?—

*Enter GLOSTER, led by an old Man.*

My father, poorly led?—World, world, O world!  
 But that thy strange mutations make us hate thee,<sup>8</sup>  
 Life would not yield to age.

The meaning of Edgar's speech seems to be this. Yet it is better to be thus; in this fixed and acknowledged contemptible state, than, living in affluence, to be flattered and despised at the same time. He who is placed in the worst and lowest state, has this advantage; he lives in hope, and not in fear, of a reverse of fortune. The lamentable change is from affluence to beggary. He laughs at the idea of changing for the worse, who is already as low as possible. SIR JOSHUA REYNOLDS.

<sup>6</sup> — *lives not in fear:*] So, in Milton's *Paradise Regained*, B. III:

“For where no hope is left, is left no fear.” STEEVENS.

<sup>7</sup> — *Welcome then,*] The next two lines and a half are omitted in the quartos. STEEVENS.

<sup>8</sup> — *World, world, O world!*

*But that thy strange mutations make us hate thee,*] The sense of this obscure passage is, O world! so much are human minds captivated with thy pleasures, that were it not for those successive miseries, each worse than the other, which overload the scenes of life, we should never be willing to submit to death, though the infirmities of old age would teach us to choose it as a proper asylum. Besides, by uninterrupted prosperity, which leaves the mind at ease, the body would generally preserve such a state of vigour as to bear up long against the decays of time. These are the two reasons, I suppose, why, he said—

*Life would not yield to age.*

OLD MAN. O my good lord, I have been your tenant, and your father's tenant, these fourscore years.

GLO. Away, get thee away; good friend, be gone! Thy comforts can do me no good at all, Thee they may hurt.

OLD MAN. Alack, fir, you cannot see your way.

GLO. I have no way, and therefore want no eyes; I stumbled when I saw: Full oft 'tis seen, Our mean secures us; and our mere defects

And how much the pleasures of the body pervert the mind's judgment, and the perturbations of the mind disorder the body's frame, is known to all. WARBURTON.

O world! if reverses of fortune and changes such as I now see and feel, from ease and affluence to poverty and misery, did not show us the little value of life, we should never submit with any kind of resignation to the weight of years, and its necessary consequence, infirmity and death. MALONE.

<sup>9</sup> Our mean secures us;] *Mean* is here a substantive, and signifies a middle state, as Dr. Warburton rightly interprets it. So, again, in *The Merchant of Venice*: "It is no mean happiness therefore to be seated in the mean." See more instances in Dr. Johnson's *Dictionary*. STEEVENS.

Both the quartos and the folio read—our means secure us. The emendation was made by Mr. Pope. I am not sure that it is necessary. In Shakspeare's age writers often thought it necessary to use a plural, when the subject spoken of related to more persons than one. So, in the last Act of this play—"O, our live's sweetness!" not, "O, our life's sweetness." Again:

"———O, you mighty gods,

"This world I do renounce, and, in your sights," &c.

Again, in *King Richard III*:

"To worry lambs, and lap their gentle bloods."

*Means*, therefore, might have been here used as the plural of *mean*, or moderate condition. Gloster's meaning is, that in a moderate condition or middle state of life, we are secure from those temptations to which the more prosperous and affluent are exposed; and our very wants prove in this respect an advantage.

MALONE.

I believe, means is only a typographical error. STEEVENS.



Prove our commodities.—Ah, dear son Edgar,  
The food of thy abused father's wrath!  
Might I but live to see thee in my touch,<sup>1</sup>  
I'd say, I had eyes again!

OLD MAN. How now? Who's there?

EDG. [*Aside.*] O gods! Who is't can say, *I am*  
*at the worst?*

I am worse than e'er I was.

OLD MAN. 'Tis poor mad Tom.

EDG. [*Aside.*] And worse I may be yet: The  
worst is not,

So long as we can say, *This is the worst.*<sup>2</sup>

OLD MAN. Fellow, where goest?

GLO. Is it a beggar-man?

OLD MAN. Madman and beggar too.

GLO. He has some reason, else he could not beg.  
I' the last night's storm I such a fellow saw;  
Which made me think a man a worm: My son  
Came then into my mind; and yet my mind  
Was then scarce friends with him: I have heard  
more since:

As flies to wanton boys, are we to the gods;

<sup>1</sup> ——— to see thee in my touch,] So, in another scene, I see  
it feelingly. STEEVENS.

<sup>2</sup> ——— Who is't can say, I am at the worst?

————— The worst is not,

So long as we can say, *This is the worst.*] i. e. While  
we live; for while we yet continue to have a sense of feeling,  
something worse than the present may still happen. What  
occasioned this reflection was his rashly saying, in the beginning  
of this scene—

“————— To be worst,

“The lowest, and most dejected thing of fortune, &c.

“The wretch, that thou hast blown unto the worst,” &c.

WARBURTON.

They kill us for their sport.<sup>3</sup>

EDG. How should this be?—  
Bad is the trade must play the fool to sorrow,  
Ang'ring itself and others. [*Aside.*]—Bless thee,  
master!

GLO. Is that the naked fellow?

OLD MAN. Ay, my lord.

GLO. Then, pr'ythee, get thee gone: If, for my  
fake,

Thou wilt o'ertake us, hence a mile or twain,  
I' the way to Dover, do it for ancient love;  
And bring some covering for this naked soul,  
Whom I'll entreat to lead me.

OLD MAN. Alack, fir, he's mad.

GLO. 'Tis the times' plague, when madmen lead  
the blind.

Do as I bid thee, or rather do thy pleasure;  
Above the rest, be gone.

OLD MAN. I'll bring him the best 'parrel that I  
have,

Come on't what will. [*Exit.*]

GLO. Sirrah, naked fellow.

EDG. Poor Tom's a-cold.—I cannot daub it<sup>4</sup>  
further. [*Aside.*]

<sup>3</sup> *As flies to wanton boys, are we to the gods;  
They kill us for their sport.*]

"Dii nos quasi pilas homines habent."—*Plaut. Captiv.*  
*Prolog.* l. 22.

Thus, also, in Sidney's *Arcadia*, Lib. II:

"——wretched human kinde,

"*Balles to the starres,*" &c. STEEVENS.

The quartos read—They *bit* us for their sport. MALONE.

<sup>4</sup> —— *I cannot daub it—*] i. e. Disguise. WARBURTON.

GLO. Come hither, fellow,

—EDG. [*Aside.*] And yet I must.—Bless thy sweet eyes, they bleed.

GLO. Know'st thou the way to Dover?

EDG. Both stile and gate, horse-way, and foot-path. Poor Tom hath been scared out of his good wits: Bless the good man from the foul fiend!<sup>5</sup> [Five fiends<sup>6</sup> have been in poor Tom at once; of lust, as *Obidicut*; *Hobbididance*, prince of dumbness; *Mahu*, of stealing; *Modo*, of murder; and *Flibbertigibbet*, of mopping and mowing;<sup>7</sup> who since pos-

So, in *King Richard III*:

“So smooth he daub'd his vice with show of virtue.”

Again, in one of the *Passion Letters*, Vol. III. p. 173: “—and faith to her, there is good craft in dawbing.”

The quartos read, I cannot dance it further. STEEVENS.

<sup>5</sup> Bless the good man from the foul fiend!] Thus the quartos. The folio reads:

Bless thee, good man's son, from the foul fiend!

MALONE.

Bless the good man from the foul fiend!] This is sense, but I think we should read—bless thee, good man &c. M. MASON.

<sup>6</sup> Five fiends &c.] The rest of this speech is omitted in the folio. In *Harsnet's Book*, already quoted, p. 278, we have an extract from the account published by the exorcists themselves, viz. “By commaundement of the exorcist . . . the devil in Ma. Mainy confessed his name to be *Modu*, and that he had besides himself *seaven other spirits*, and all of them captains, and of great fame.” “Then *Edmundes* (the exorcist) began againe with great earnestnes, and all the company cried out, &c. . . . so as both that wicked prince *Modu* and his company, might be cast out.” This passage will account for five fiends having been in poor Tom at once. PERCY.

<sup>7</sup> *Flibbertigibbet*, of mopping and mowing;] “If she have a little helpe of the mother, epileptic, or cramp, to teach her role her eyes, wrie her mouth, gnash her teeth, starte with her body, hold her armes and bandes close, make anike faces, grinne, mow and mop like an ape,—then no doubt—the young gyle is owle-blasted and possyessed,” *Hammet's Declaration*, p. 136.

MALONE.

lesses chamber-maids and waiting-women.<sup>8</sup> So, bless thee, master!]

*GLO.* Here, take this purse, thou whom the heaven's plagues

Have humbled to all strokes: that I am wretched,  
Makes thee the happier:—Heavens, deal so still!  
Let the superfluous,<sup>9</sup> and lust-dieted man,

<sup>8</sup> —[*possesses chamber-maids and waiting-women.*] Shakspeare has made Edgar, in his feigned distraction, frequently allude to a vile imposture of some English jesuits, at that time much the subject of conversation; the history of it having been just then composed with great art and vigour of style and composition by Dr. S. Harsnet, afterwards archbishop of York, by order of the privy-council, in a work intitled, *A Declaration of egregious Popish Impostures to withdraw her Majesty's Subjects from their Allegiance, &c. practised by Edmunds, alias Weston, a Jesuit, and divers Romish Priests his wicked Associates*: printed 1603. The imposture was in substance this: While the Spaniards were preparing their armada against England, the jesuits were here busy at work to promote it, by making converts: one method they employed was to dispossess pretended demoniacks, by which artifice they made several hundred converts amongst the common people. The principal scene of this farce was laid in the family of one Mr. Edmund Peckham, a Roman-catholick, where Marwood, a servant of Antony Babington's (who was afterwards executed for treason) Trayford, an attendant upon Mr. Peckham, and Sarah and Friswood Williams, and Anne Smith, three chambermaids in that family, came into the priest's hands for cure. But the discipline of the patients was so long and severe, and the priests so elate and careless with their success, that the plot was discovered on the confession of the parties concerned, and the contrivers of it deservedly punished. The five devils here mentioned, are the names of five of those who were made to act in this farce upon the *chamber-maids and waiting-women*; and they were generally so ridiculously nick-named, that Harsnet has one chapter on the *strange names of their devils*; lest, says he, meeting them otherwise by chance, you mistake them for the names of tapsters or jugglers. WARBURTON.

The passage in crotchets is omitted in the folio, because I suppose as the story was forgotten, the jest was lost. JOHNSON.

<sup>9</sup> *Let the superfluous,*] Lear has before uttered the same sen-

That slaves your ordinance,<sup>1</sup> that will not see  
 Because he doth not feel, feel your power quickly;  
 So distribution should undo excess,  
 And each man have enough.—Dost thou know  
 Dover?

EDG. Ay, master.

GLO. There is a cliff, whose high and bending  
 head  
 Looks fearfully in the confined deep:<sup>2</sup>

timent, which indeed cannot be too strongly impressed, though  
 it may be too often repeated. JOHNSON.

*Superfluous* is here used for one living in abundance.

WARBURTON.

<sup>1</sup> *That slaves your ordinance, &c.*] The language of Shakespeare is very licentious, and his words have often meanings remote from the proper and original use. To *slave* or *beslave* another is to *treat him with terms of indignity*: in a kindred sense, to *slave the ordinance*, may be, to *slight* or *ridicule* it.

JOHNSON.

To *slave an ordinance*, is to treat it as a *slave*, to make it subject to us, instead of acting in obedience to it.

So, in Heywood's *Brazen Age*, 1613:

“ —none

“ Could *slave* him like the Lydian Omphale.”

Again, in *A New Way to pay old Debts*, by Massinger:

“ —that *slaves* me to his will.” STEEVENS.

Heywood, in his *Pleasant Dialogues and Dramas*, 1637, uses this verb in the same sense:

“ What shall I do? my love I will not *slave*

“ To an old king, though he my love should crave.”

Again, in Marston's *Malcontent*, 1604:

“ O powerful blood, how dost thou *slave* their soul!”

That *slaves* your ordinance, is the reading of the folio. Both the quartos have—That *stands* your ordinance; perhaps for *withstands*. *Stands*, however, may be right:—that *abides* your ordinance. The poet might have intended to mark the criminality of the *lust-dictated man* only in the subsequent words, *that will not see, because he doth not feel*. MALONE.

<sup>2</sup> *Looks fearfully in the confined deep:*] So the folio. The quartos read—*Looks firmly*. Mr. Rowe and all the subsequent



Bring me but to the very brim of it,  
 And I'll repair the misery thou dost bear,  
 With something rich about me: from that place  
 I shall no leading need.

EDG. Give me thy arm;  
 Poor Tom shall lead thee. [Exeunt.

## SCENE II.

*Before the Duke of Albany's Palace.*

*Enter GONERIL and EDMUND; Steward meeting them.*

GON. Welcome, my lord: I marvel, our mild  
 husband<sup>3</sup>  
 Not met us on the way:—Now, where's your mas-  
 ter?

STEW. Madam, within; but never man so chang'd:  
 I told him of the army that was landed;  
 He smil'd at it: I told him, you were coming;  
 His answer was, *The worse*: of Gloster's treachery,  
 And of the loyal service of his son,  
 When I inform'd him, then he call'd me sot;  
 And told me, I had turn'd the wrong side out:—

editors for *in read on*. I see no need of change. Shakspeare considered the sea as a *mirrour*. To look *in* a glass, is yet our colloquial phraseology. MALONE.

*In for into*. We still say that a window *looks into* the garden or the stable-yard. STEEVENS.

<sup>3</sup> —our *mild husband*—] It must be remembered that Albany, the husband of Goneril, disliked, in the end of the first Act, the scheme of oppression and ingratitude. JOHNSON.

What most he should dislike, seems pleasant to  
him;

What like, offensive.

GON.

Then shall you go no further.

[To EDMUND.

It is the cowardly terror of his spirit,  
That dares not undertake: he'll not feel wrongs,  
Which tie him to an answer: Our wishes, on the  
way,

May prove effects.<sup>4</sup> Back, Edmund, to my brother;  
Hasten his musters, and conduct his powers:

I must change arms<sup>5</sup> at home, and give the distaff  
Into my husband's hands. This trusty servant  
Shall pass between us: ere long you are like to  
hear,

If you dare venture in your own behalf,

<sup>4</sup> — Our wishes, on the way,

*May prove effects.*] I believe the meaning of the passage to be this: "What we wish, before our march is at an end, may be brought to happen, i. e. the murder or despatch of her husband. *On the way*, however, may be equivalent to the expression we now use, viz. *By the way*, or *By the by*, i. e. *en passant*. STEEVENS.

The wishes we have formed and communicated to each other, on our journey, may be carried into effect. M. MASON.

She means, I think, The wishes, which we expressed to each other on our way hither, may be completed, and prove effectual to the destruction of my husband. On her entrance she said—

" — I marvel our mild husband

" Not met us *on the way*."

Again, more appositely, in *King Richard III*:

" Thou know'st our reasons, urg'd upon the way."

See also Florio's *Italian Dictionary*, 1598: "*Umbella*. A kind of round thing like a round skreene, that gentlemen use in Italie in time of summer,—to keep the sunne from them, when they are riding *by the way*." MALONE.

<sup>5</sup> *I must change arms*—] Thus the quartos. The folio reads—change names. STEEVENS.

A mistress's command. Wear this; spare speech;  
[Giving a Favour.]
Decline your head: this kiss, if it durst speak,  
Would stretch thy spirits up into the air;<sup>6</sup>—  
Conceive, and fare thee well.

*EDM.* Yours in the ranks of death.

GoN. My most dear Gloster!  
[Exit EDMUND.]

O, the difference of man, and man!<sup>7</sup> To thee  
A woman's services are due; my fool  
Ufurps my bed.<sup>8</sup>

STEW. Madam, here comes my lord.  
[Exit Steward.]

*Enter* ALBANY.

GON. I have been worth the whistle.

\* *Decline your head : this kifs, if it durst speak,  
Would stretch thy spirits up into the air ;*] She bids him decline his head, that she might give him a kifs (the Steward being present) and that it might appear only to him as a whisper.

<sup>7</sup> *O, the difference of man, and man!*] Omitted in the quartos.  
STEEVENS.

Some epithet to *difference* was probably omitted in the folio. MALONE.

According to the present regulation of this passage, the measure is complete. STEEVENS.

8 ——— my fool

*Usurps my bed.*] One of the quartos read :  
My foot usurps my head ; the other,  
My foot usurps my body. STEEVENS.

The quarto of which the first signature is A, reads—*My foot usurps my head*. Some of the copies of quarto B, have—*My foot usurps my body*; others—*A fool usurps my bed*. The folio reads—*My fool usurps my body*. MALONE.

<sup>9</sup> *I have been worth the whistle.*] This expression is a re-

ALB.

O Goneril!

You are not worth the dust which the rude wind  
 Blows in your face.—I fear your disposition :<sup>1</sup>  
 That nature, which contemns its origin,  
 Cannot be border'd certain in itself ;<sup>2</sup>  
 She that herself will fliver and disbranch<sup>3</sup>  
 From her material sap,<sup>4</sup> perforce must wither,

proach to Albany for having neglected her ; *though you disregard me thus, I have been worth the whistle, I have found one that thinks me worth calling.* JOHNSON.

This expression is a proverbial one. Heywood in one of his dialogues, consisting entirely of proverbs, says :

“ It is a poor dog that is not worth the whistling.”

Goneril's meaning seems to be—*There was a time when you would have thought me worth the calling to you ;* reproaching him for not having summoned her to consult with on the present critical occasion. STEEVENS.

I think Mr. Steevens's interpretation the true one. MALONE.

<sup>1</sup> ——— *I fear your disposition :*] These words, and the lines that follow to *monsters of the deep*, are found in the quartos, but are improperly omitted in the folio. They are necessary, as Mr. Pope has observed, “ to explain the reasons of the detestation which Albany here expresses to his wife.” MALONE.

<sup>2</sup> *That nature, which contemns its origin,*

*Cannot be border'd certain in itself ;*] The sense is, That nature which is arrived to such a pitch of unnatural degeneracy, as to contemn its origin, cannot from thenceforth be *restrained within any certain bounds*, but is prepared to break out into the most monstrous excesses every way, as occasion or temptation may offer. HEATH.

<sup>3</sup> *She that herself will fliver and disbranch—*] To *fliver* signifies to tear off or disbranch. So, in *Macbeth* :

“ ———flips of yew

“ *Sliver'd in the moon's eclipse.*” WARBURTON.

<sup>4</sup> *She that herself will fliver and disbranch*

*From her material sap,*] She who breaks the bonds of filial duty, and becomes wholly alienated from her father, must wither and perish, like a branch separated from that *sap* which supplies it with nourishment, and gives life to the *matter* of which it is composed. So, in *A Brief Chronycle concernynge*

And come to deadly use.<sup>5</sup>

GON. No more; the text is foolish.

ALB. Wisdom and goodness to the vile seem  
vile:

Filths favour but themselves. What have you done?  
Tigers, not daughters, what have you perform'd?

A father, and a gracious aged man,  
Whose reverence the head-lugg'd bear would lick,<sup>6</sup>  
Most barbarous, most degenerate! have you madded.

*the Examinacyon and Death of Syr Johan Oldcastle, 1544:*  
“Then sayd the lorde Cobham, and spredde his armes abroad:  
This is a very crosse, yea and so moche better than your crosse  
of wode, in that yt was created as God: yet will I not seeke to  
have yt worshipped. Than sayd the byshop of London, Syr, ye  
wote wele that he dyed on a *materyall* crosse.”

Mr. Theobald reads *maternal*, and Dr. Johnson thinks that  
the true reading. Syr John Froissart's *Chronicle* (as Dr. War-  
burton has observed) in the title-page of the English translation  
printed in 1525, is said to be *translated out of French to our*  
*material English Tongue by John Bourchier*. And I have found  
*material* (from *mater*) used in some other old books for *maternal*,  
but neglected to note the instances. I think, however, that the  
word is here used in its ordinary sense. *Maternal* sap (or any  
synonymous words,) would introduce a mixed and confused  
metaphor. *Material* sap is strictly correct. From the word  
*herself* to the end, the *branch* was the figurative object of the  
poet's thought. MALONE.

Throughout the plays of our author I do not recollect a single  
instance of the adjective—*maternal*. STEEVENS.

<sup>5</sup> *And come to deadly use.*] Alluding to the *use* that witches  
and inchanters are said to make of *wither'd branches* in their  
charms. A fine insinuation in the speaker, that she was ready  
for the most unnatural mischief, and a preparative of the poet to  
her plotting with the bastard against her husband's life.

WARBURTON.

Dr. Warburton might have supported his interpretation by the  
passage in *Macbeth*, quoted in the preceding page, n. 3.

MALONE.

<sup>6</sup> ——— *would lick,*] This line, which had been omitted by all  
my predecessors, I have restored from the quartos. STEEVENS.



Could my good brother suffer you to do it?  
 A man, a prince, by him so benefited?  
 If that the heavens do not their visible spirits  
 Send quickly down to tame these vile offences,<sup>7</sup>  
 'Twill come,  
 Humanity must perforce prey on itself,  
 Like monsters of the deep.<sup>8</sup>

GON.

Milk-liver'd man!

That bear'st a cheek for blows, a head for wrongs;  
 Who hast not in thy brows an eye discerning  
 Thine honour from thy suffering; that not know'st,<sup>9</sup>  
 Fools do those villains pity,<sup>1</sup> who are punish'd  
 Ere they have done their mischief. Where's thy  
 drum?

France spreads his banners in our noiseless land;  
 With plumed helm thy slayer begins threats;

<sup>7</sup> —these *vile offences*,] In some of the impressions of quarto B, we find—*this* vile offences; in others, and in quarto A,—*the* vile. *This* was certainly a misprint for *these*.

MALONE.

<sup>8</sup> —*like monsters of the deep*.] Fishes are the only animals that are known to prey upon their own species. JOHNSON.

<sup>9</sup> —*that not know'st*, &c.] The rest of this speech is omitted in the folio. STEEVENS.

<sup>1</sup> *Fools do those villains pity*, &c.] She means, that *not* but fools would pity those villains, who are prevented from executing their malicious designs, and punished for their evil intention. It is not clear whether this *fiend* means her father, or the King of France. If these words were intended to have a retrospect to Albany's speech, which the word *pity* might lead us to suppose, Lear must be in her contemplation; if they are considered as connected with what follows—*Where's thy drum?* &c. the other interpretation must be adopted. The latter appears to me the true one; and perhaps the punctuation of the quarto, in which there is only a comma after the word *mischief*, ought to have been preferred. MALONE.

I do not perceive to what the word—*fiend*, in the fourth line of the foregoing note, refers. STEEVENS.

Whilst thou, a moral fool, sit'st still, and cry'st,  
*Alack! why does he so?*

*ALB.* See thyself, devil!  
 Proper deformity<sup>2</sup> seems not in the fiend  
 So horrid, as in woman.

*GON.* O vain fool!

*ALB.* Thou changed and self-cover'd thing,<sup>3</sup> for  
 shame,  
 Be-monster not thy feature.<sup>4</sup> Were it my fitness

<sup>2</sup> *Proper deformity*—] i. e. Diabolick qualities appear not so horrid in the devil, to whom they belong, as in woman, who unnaturally assumes them. *WARBURTON.*

<sup>3</sup> *Thou changed and self-cover'd thing,*] Of these lines there is but one copy, and the editors are forced upon conjecture. They have published this line thus:

*Thou chang'd, and self-converted thing,*  
 But I cannot but think that by *self-cover'd* the author meant, thou that hast *disguised* nature by wickedness; thou that hast *hid* the woman under the fiend. *JOHNSON.*

This, and the next speech, are wanting in the folio.

*STEEVENS.*

The following words, *be-monster not thy nature*, seem rather to support the reading of the former editors, which was *self-converted*; and a thought somewhat similar occurs in Fletcher's play of *The Captain*, where the father says to Lelia—

“——— Oh, good God!

“To what an impudence, thou wretched woman,

“Hast thou begot thyself again!”—— *M. MASON.*

By thou *self-cover'd* thing, the poet, I think, means, thou who hast put a *covering on thyself*, which nature did not give thee. The covering which Albany means, is, the semblance and appearance of a fiend. *MALONE.*

*Self-cover'd*, perhaps, was said in allusion to the envelope which the maggots of some insects furnish to themselves. Or the poet might have referred to the operation of the silk-worm, that—

“——labours till it *clouds itself all o'er.*” *STEEVENS.*

<sup>4</sup> *Be-monster not thy feature.*] *Feature*, in Shakspeare's age, meant the general cast of countenance, and often beauty. *Bul-*

To let these hands obey my blood,<sup>5</sup>  
 They are apt enough to dislocate and tear  
 Thy flesh and bones :—Howe'er thou art a fiend,  
 A woman's shape doth shield thee.

GON. Marry, your manhood now!—

*Enter a Messenger.*

ALB. What news?

MESS. O, my good lord, the duke of Cornwall's  
 dead;

Slain by his servant, going to put out  
 The other eye of Gloster.

ALB. Gloster's eyes!

MESS. A servant that he bred, thrill'd with remorse,

Oppos'd against the act, bending his sword  
 To his great master; who, thereat enrag'd,  
 Flew on him, and amongst them fell'd him dead :<sup>6</sup>  
 But not without that harmful stroke, which since  
 Hath pluck'd him after.

ALB. This shows you are above,  
 You justicers,<sup>7</sup> that these our nether crimes

lokar, in his *Expositor*, 1616, explains it by the words, "handfomeness, comeliness, beautie." MALONE.

<sup>5</sup> *To let these hands obey my blood,*] As this line wants a foot, perhaps our author wrote—

*To let these hands of mine obey my blood,—*

So, in *King John* :

" ———— This hand of mine

" Is yet a maiden and an innocent hand." STEEVENS.

<sup>6</sup> ———— *and amongst them fell'd him dead :*] i. e. *they* (Cornwall and his other servants) amongst them fell'd him dead.

MALONE.

<sup>7</sup> *You justicers,*] Most of the old copies have *justices*; but it was certainly a misprint. The word *justicer* is used in two

So speedily can venge!—But, O poor Gloster!  
Loft he his other eye!

MESS. Both, both, my lord.—  
This letter, madam, craves a speedy answer;  
'Tis from your sifter.

GON. [*Afide.*] One way I like this well;<sup>8</sup>  
But being widow, and my Gloster with her,  
May all the building in my fancy<sup>9</sup> pluck  
Upon my hateful life: Another way,  
The news is not fo tart.—I'll read, and answer.

[*Exit.*

ALB. Where was his son, when they did take his  
eyes?

MESS. Come with my lady hither.

ALB. He is not here.

MESS. No, my good lord; I met him back again.

ALB. Knows he the wickedness?

MESS. Ay, my good lord; 'twas he inform'd  
against him;

And quit the house on purpose, that their punish-  
ment

Might have the freer course.

other places in this play; and though printed rightly in the folio,  
is corrupted in the quarto in the same manner as here. Some  
copies of quarto B read, rightly—*justicers*, in the line before us.

MALONE.

<sup>8</sup> *One way I like this well;*] Goneril's plan was to poison  
her sifter—to marry Edmund—to murder Albany—and to get  
possession of the whole kingdom. As the death of Cornwall  
facilitated the last part of her scheme, she was pleased at it;  
but disliked it, as it put it in the power of her sifter to marry  
Edmund. M. MASON.

<sup>9</sup> —all the building in my fancy—] So, in *Coriolanus*,  
Act. II. sc. i: “—the buildings in my fancy.” STEEVENS.

*ALB.* Gloster, I live  
To thank thee for the love thou shoud'st the king,  
And to revenge thine eyes.—Come hither, friend;  
Tell me what more thou knowest. [*Exeunt.*

[SCENE III.<sup>1</sup>

*The French Camp, near Dover.*

*Enter KENT, and a Gentleman.*<sup>2</sup>

*KENT.* Why the king of France is so suddenly gone back<sup>3</sup> know you the reason?

<sup>1</sup> [*Scene III.*] This scene, left out in all the common books, is restored from the old edition; it being manifestly of Shakspeare's writing, and necessary to continue the story of Cordelia, whose behaviour is here most beautifully painted. POPE.

The scene seems to have been left out only to shorten the play, and is necessary to continue the action. It is extant only in the quarto, being omitted in the first folio. I have therefore put it between crotchets. JOHNSON.

<sup>2</sup> ——— *a Gentleman.*] The gentleman whom he sent in the foregoing act with letters to Cordelia. JOHNSON.

<sup>3</sup> *Why the king of France is so suddenly gone back &c.*] The king of France being no longer a necessary personage, it was fit that some pretext for getting rid of him should be formed before the play was too near advanced towards a conclusion. Decency required that a Monarch should not be silently shuffled into the pack of insignificant characters; and therefore his dismissal (which could be effected only by a sudden recall to his own dominions) was to be accounted for before the audience. For this purpose, among others, the present scene was introduced. It is difficult indeed to say what use could have been made of the King, had he appeared at the head of his own armament, and survived the murder of his queen. His conjugal concern on the occasion, might have weakened the effect of Lear's parental sorrow; and, being an object of respect as well as pity, he would naturally have divided the spectator's attention, and thereby diminished



GENT. Something he left imperfect in the state,  
Which since his coming forth is thought of; which  
Imports to the kingdom so much fear and danger,  
That his personal return was most requir'd,  
And necessary.

KENT. Who hath he left behind him general?

GENT. The Marechal of France, Monsieur le  
Fer.<sup>4</sup>

KENT. Did your letters pierce the queen to any  
demonstration of grief?

GENT. Ay, sir;<sup>5</sup> she took them, read them in  
my presence;

And now and then an ample tear trill'd down  
Her delicate cheek: it seem'd, she was a queen  
Over her passion; who, most rebel-like,  
Sought to be king o'er her.

KENT. O, then it mov'd her.

GENT. Not to a rage: patience and sorrow  
strove<sup>6</sup>

Who should express her goodliest. You have seen  
Sunshine and rain at once: her smiles and tears

the consequence of Albany, Edgar, and Kent, whose exemplary virtues deserved to be ultimately placed in the most conspicuous point of view. STEEVENS.

<sup>4</sup> *The Marechal of France, Monsieur le Fer.*] Shakspeare seems to have been poor in the names of Frenchmen, or he would scarce have given us here a *Monsieur le Fer* as Marechal of France, after he had appropriated the same appellation to a common soldier, who was *fer'd*, *ferreted*, and *ferk'd*, by Pistol in *King Henry V.* STEEVENS.

<sup>5</sup> *Ay, sir;*] The quartos read—I say. The correction was made by Mr. Theobald. MALONE.

<sup>6</sup> ———*patience and sorrow strove*—] The quartos for *strove* have *strewe*. Mr. Pope made the correction. MALONE.

Were like a better day :<sup>7</sup> Those happy smiles,<sup>8</sup>

<sup>7</sup> — her smiles and tears

*Were like a better day :*] It is plain, we should read—*a wetter May*, i. e. A spring season wetter than ordinary.

WARBURTON.

The thought is taken from Sidney's *Arcadia*, p. 244. "Her tears came dropping down like rain in sunshine." Cordelia's behaviour on this occasion is apparently copied from *Philoclea's*. The same book, in another place, says,—"that her tears followed one another like a precious rope of pearl." The same comparison also occurs in a very scarce book, entitled *A courtlie Controversie of Cupid's Cautels : &c. Translated from the French, &c. by H. W. [Henry Wotton] 4°. 1578. p. 289.* "Who hath viewed in the spring time, raine and sunne-shine in one moment, might beholde the troubled countenance of the gentlewoman, after she had read and over-read the letters of her Floradin with an eye now smiling, then bathed in teares." The quartos read,—*a better way*, which may be an accidental inversion of the *m*.

A *better* day, however, is the *best* day, and the *best* day is a day most favourable to the productions of the earth. Such are the days in which there is a due mixture of rain and sunshine.

It must be observed that the *comparative* is used by Milton and others, instead of the *positive* and *superlative*, as well as by Shakspeare himself, in the play before us :

"The *safer* sense will ne'er accommodate

"Its master thus."

Again, in *Macbeth* :

"——it hath cow'd my *better* part of man."

Again :

"——Go not my horse the *better*."

Mr. Pope makes no scruple to say of Achilles, that—

"The Pelian javelin in his *better* hand

"Shot trembling rays," &c.

i. e. his *best* hand, his *right*. STEEVENS.

Doth not Dr. Warburton's alteration infer that Cordelia's sorrow was superior to her patience? But it seem'd that she was a queen over her passion; and the smiles on her lip appeared not to know that tears were in her eyes. "Her smiles and tears were like a *better day*," or "like a *better May*," may signify that they were like such a season where sunshine prevailed over rain. So, in *All's well that ends well*, Act. V. sc. iii. we see in the king "*sunshine and hail at once*, but to the brightest beams distracted clouds give way: the time is fair again, and he is like a *day of season*," i. e. a better day. TOLLET.

That play'd on her ripe lip, seem'd not to know  
What guests were in her eyes; which parted thence,

Both the quartos read—a *better way*; which being perfectly unintelligible, I have adopted part of the emendation introduced by Dr. Warburton. The late editions have given—a *better day*, a reading which first appeared in a note of Mr. Theobald's. A *better day*, however it be understood, is, in my opinion, inconsistent with the context. If a *better day* means either a *good day*, or the *best day*, it cannot represent Cordelia's smiles and tears; for neither the one or the other necessarily implies *rain*, without which, there is nothing to correspond with her *tears*; nor can a *rainy day*, occasionally brightened by sunshine, with any propriety be called a *good* or the *best day*. We are compelled therefore to make some other change.

A *better May*, on the other hand, whether we understand by it, a good May, or a May better than ordinary, corresponds exactly with the preceding image; for in every May rain may be expected, and in a good, or a better May than ordinary, the sunshine, like Cordelia's smiles, will predominate. With respect to the corrupt reading, I have no great faith in the inversion of the *w* at the press, and rather think the error arose in some other way.

Mr. Steevens has quoted a passage from Sidney's *Arcadia*, which Shakspeare may have had in view. Perhaps the following passage, in the same book, p. 163, edit. 1593, bears a still nearer resemblance to that before us: "And with that she prettily *smiled*, which mingled with her *tears*, one could not tell whether it were a mourning pleasure, or a delightful sorrow; but like when a few *April* drops are scattered by a gentle zephyrus among fine-coloured flowers." MALONE.

Mr. Malone reads—a *better May*. As objections may be started against either reading, I declare my inability to decide between them. I have therefore left that word in the text which I found in possession of it.

We might read—

*Were like an April day:*

So, in *Troilus and Cressida*: "—he will weep you, an 'twere a man born in *April*."

Again, in *Antony and Cleopatra*:

"The *April*'s in her eyes: it is love's spring,

"And these the showers to bring it on." STEEVENS.

\* —[*smiles*,] The quartos read—*smilets*. This may be a diminutive of Shakspeare's coinage. STEEVENS.

As pearls from diamonds dropp'd.<sup>9</sup>—In brief, sor-  
row

Would be a rarity most belov'd, if all  
Could so become it.

KENT. Made she no verbal question?<sup>1</sup>

GENT. 'Faith, once, or twice,<sup>2</sup> she heav'd the  
name of *father*

<sup>9</sup> *As pearls from diamonds dropp'd. &c.*] In *The Two Gentlemen of Verona* we have the same image:

"A sea of melting *pearl*, which some call *tears*."

MALONE.

The harshness of the foregoing line, in the speech of the *Gentleman*, induces me to believe that our author might have written:

*Like pearls from diamonds dropping.*

This idea might have been taken from the ornaments of the ancient carcanet or necklace, which frequently consisted of table *diamonds* with *pearls* appended to them, or, in the jewellers' phrase, *dropping* from them. Pendants for the ear are still called—*drops*.

A similar thought to this of Shakspeare, occurs in Middleton's *Game at Chesse*, no date:

"——the holy dew lies like a pearl

"Dropt from the opening eye-lids of the morn

"Upon the bashful rose."

Milton has transplanted this image into his *Lycidas*:

"Under the opening eye-lids of the morn." STEEVENS.

<sup>1</sup> *Made she no verbal question?*] Means only, Did she enter into no conversation with you? In this sense our poet frequently uses the word *question*, and not simply as the act of *interrogation*. Did she give you to understand her meaning *by words* as well as by the foregoing external testimonies of sorrow?

So, in *All's well that ends well*:

"——she told me

"In a sweet *verbal* brief," &c. STEEVENS.

<sup>2</sup> 'Faith, once, or twice,] Thus the quartos. Mr. Pope and the subsequent editors read—*Yes, once, &c.* Regan, in a subsequent scene, in like manner, uses the rejected word, however inelegant it may now appear:

"*Faith*, he is posited hence on serious matter."

MALONE.

Pantingly forth, as if it press'd her heart;  
 Cried, *Sisters! sisters!—Shame of ladies! sisters!*  
*Kent! father! sisters! What? i' the storm? i' the*  
*night?*

*Let pity not be believed!*<sup>3</sup>—There she shook  
 The holy water from her heavenly eyes,  
 And clamour moisten'd:<sup>4</sup> then away she started  
 To deal with grief alone.

*KENT.* It is the stars,  
 The stars above us, govern our conditions;<sup>5</sup>  
 Else one self mate and mate<sup>6</sup> could not beget  
 Such different issues. You spoke not with her since?

<sup>3</sup> *Let pity not be believed!*] i. e. Let not such a thing as pity be supposed to exist! Thus the old copies; but the modern editors have hitherto read—

*Let pity not believe it;—.* STEEVENS.

<sup>4</sup> *And clamour moisten'd:]* It is not impossible but Shakespeare might have formed this fine picture of Cordelia's agony from holy writ, in the conduct of Joseph; who, being no longer able to restrain the vehemence of his affection, commanded all his retinue from his presence; and then *wept aloud*, and discovered himself to his brethren. THEOBALD.

— *clamour moisten'd:]* That is, *her out-cries were accompanied with tears.* JOHNSON.

The old copies read—And clamour moisten'd *her*. I have no doubt that the word *her* was inserted by the compositor's eye glancing on the middle of the preceding line, where that word occurs; and therefore have omitted it. It may be observed that the metre is complete without this word. A similar error has happened in *The Winter's Tale*. See Vol. IX. p. 392, n. 2. She *moisten'd clamour*, or the exclamations she had uttered, with tears. This is perfectly intelligible; but *clamour moisten'd her*, is certainly nonsense. MALONE.

<sup>5</sup> — *govern our conditions;]* i. e. regulate our *dispositions*. See Vol. XII. p. 521, n. 7. MALONE.

<sup>6</sup> — *one self mate and mate—]* The same husband and the same wife. JOHNSON.

*Self* is used here, as in many other places in these plays, for *self-same*. MALONE.



GENT. No.

KENT. Was this before the king return'd ?

GENT.

No, since.

KENT. Well, fir ; The poor distress'd Lear is  
i'the town :

Who sometime, in his better tune, remembers  
What we are come about, and by no means  
Will yield to see his daughter.

GENT.

Why, good fir ?

KENT. A sovereign shame so elbows him : his  
own unkindness,

That stripp'd her from his benediction, turn'd her  
To foreign casualties, gave her dear rights  
To his dog-hearted daughters,—these things sting  
His mind so venomously, that burning shame<sup>7</sup>  
Detains him from Cordelia.

GENT.

Alack, poor gentleman !

KENT. Of Albany's and Cornwall's powers you  
heard not ?

GENT. 'Tis so ; they are afoot.<sup>8</sup>

KENT. Well, fir, I'll bring you to our master Lear,  
And leave you to attend him : some dear cause<sup>9</sup>

<sup>7</sup> ——— *these things sting*

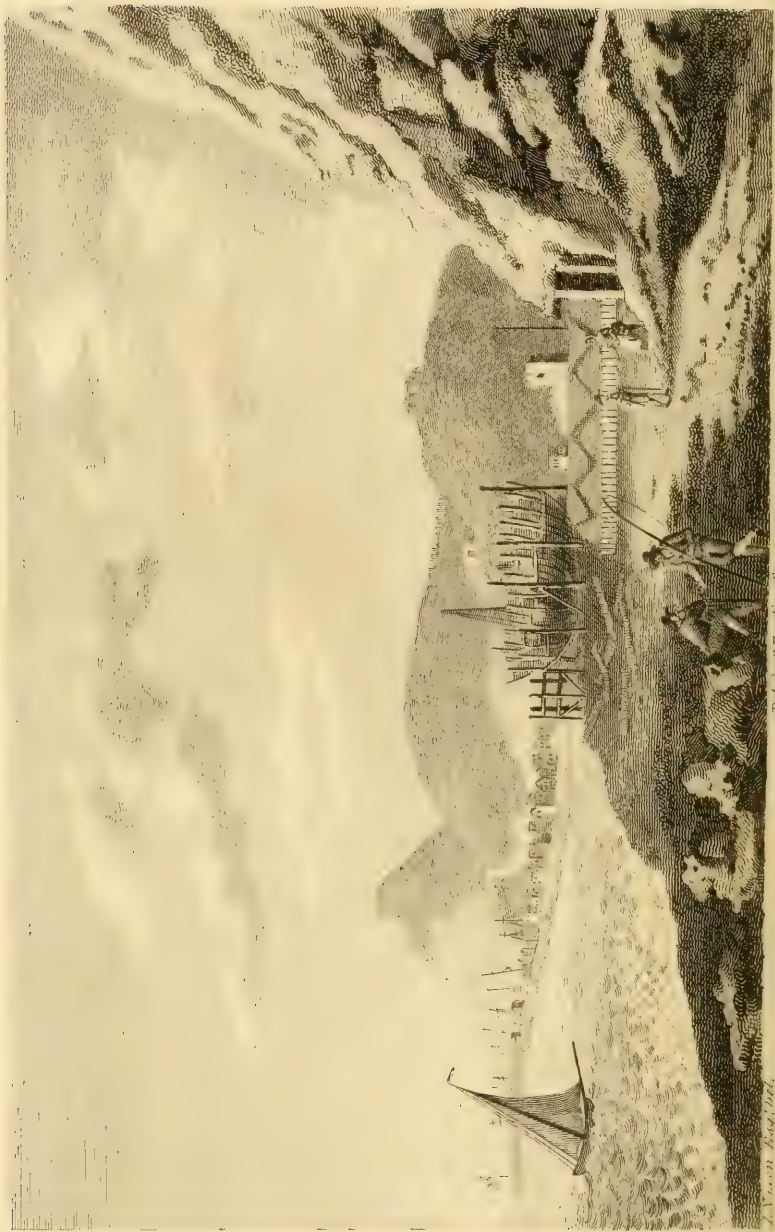
*His mind so venomously, that burning shame—*] The metaphor is here preserved with great knowledge of nature. The *venom* of poisonous animals being a high caustick salt, that has all the effect of *fire* upon the part. WARBURTON.

<sup>8</sup> *'Tis so ; they are afoot.*] Dr. Warburton thinks it necessary to read, *'tis said* ; but the sense is plain, *So it is that they are on foot.* JOHNSON.

*'Tis so,* means, I think, I have heard of them ; they do not exist in report only ; they are actually on foot. MALONE.

<sup>9</sup> ——— *some dear cause—*] Some important business. See *Timon of Athens*, Act V. sc. ii. MALONE.





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( ) ON THE

King Lear. Act III. Scene III.

W. H. B. del.

Will in concealment wrap me up awhile;  
 When I am known aright, you shall not grieve  
 Lending me this acquaintance. I pray you, go  
 Along with me.] [*Exeunt.*]

## SCENE IV.

*The same. A Tent.*

*Enter CORDELIA, Physician, and Soldiers.*

*COR.* Alack, 'tis he; why, he was met even now  
 As mad as the vex'd sea: fingering aloud;  
 Crown'd with rank fumiter,<sup>1</sup> and furrow weeds,  
 With harlocks, hemlock,<sup>2</sup> nettles, cuckoo-flowers,  
 Darnel,<sup>3</sup> and all the idle weeds that grow

So, in *Romeo and Juliet*:

"—— a ring, that I must use

"In dear employment." STEEVENS.

<sup>1</sup> —— fumiter,] i. e. fumitory: by the old herbalists written fumittery. HARRIS.

<sup>2</sup> With harlocks, hemlock, &c.] The quartos read—With hardocks; the folio—With hardokes. MALONE.

I do not remember any such plant as a *hardock*, but one of the most common weeds is a *burdock*, which I believe should be read here; and so Hamner reads. JOHNSON.

*Hardocks* should be *harlocks*. Thus Drayton, in one of his *Eclogues*:

"The honey-suckle, the *harlocke*,

"The lilly, and the lady-smocke," &c. FARMER.

One of the readings offered by the quartos (though misspelt) is perhaps the true one. The *hoar-dock*, is the dock with whitish woolly leaves. STEEVENS.

*Harlocks*, must be a typographical error for *charlock*, the common name of *sinapis aroensis*, wild mustard. HARRIS.

<sup>3</sup> *Darnel*,] According to Gerard, is the most hurtful of weeds among corn. It is mentioned in *The Witches of Lancashire*, 1634:

In our sustaining corn.—A century send forth ;  
 Search every acre in the high-grown field,  
 And bring him to our eye. [*Exit an Officer.*]—

What can man's wisdom do,<sup>3</sup>  
 In the restoring his bereaved sense ?  
 He, that helps him, take all my outward worth.

*PHY.* There is means, madam :  
 Our foster-nurse of nature is repose,  
 The which he lacks ; that to provoke in him,  
 Are many simples operative, whose power  
 Will close the eye of anguish.

*COR.* All blest'd secrets,  
 All you unpublish'd virtues of the earth,  
 Spring with my tears ! be aidant, and remediate,  
 In the good man's distress !—Seek, seek for him ;  
 Lest his ungovern'd rage dissolve the life  
 That wants the means to lead it.<sup>4</sup>

*Enter a Messenger.*

*MESS.* Madam, news ;  
 The British powers are marching hitherward.

*COR.* 'Tis known before ; our preparation stands  
 In expectation of them.—O dear father,  
 It is thy business that I go about ;  
 Therefore great France

“ That cockle, darnel, poppy wild,

“ May choak his grain,” &c.

See Vol. XIII. p. 99, n. 4. STEEVENS.

<sup>3</sup> ——— [*What can man's wisdom do,*] *Do* should be omitted,  
 as needless to the sense of the passage, and injurious to its metre.  
 Thus, in *Hamlet* :

“ Try what repentance *can* : What *can* it not ?”  
*Do*, in either place, is understood, though suppressed.

STEEVENS.

<sup>4</sup> ——— [*the means to lead it.*] The reason which should guide  
 it. JOHNSON.



My mourning, and important<sup>5</sup> tears, hath pitied.  
 No blown ambition<sup>6</sup> doth our arms incite,  
 But love, dear love, and our ag'd father's right :  
 Soon may I hear, and see him! [Exeunt.]

## SCENE V.

*A Room in Gloster's Castle.*

*Enter REGAN and Steward.*

REG. But are my brother's powers set forth?

STEW. Ay, madam.

REG. Himself

In person there?

STEW. Madam, with much ado :  
 Your sister is the better soldier.

REG. Lord Edmund spake not with your lord?  
 at home?

<sup>5</sup> ———important——] In other places of this author, for *importunate*. JOHNSON.

See *Comedy of Errors*, Act V. sc. i. The folio reads, *importuned*. STEEVENS.

<sup>6</sup> *No blown ambition*——] No inflated, no swelling pride: Beza on the Spanish Armada :

“ Quam bene te ambitio morfit vanissima, ventus,  
 “ Et tumidos tumidæ vos superastis aquæ.”

JOHNSON.

In the *Mad Lover* of Beaumont and Fletcher, the same epithet is given to ambition.

Again, in *The Little French Lawyer* :

“ I come with no *blown* spirit to abuse you.” STEEVENS.

<sup>7</sup> ———your lord——] The folio reads, *your lord* ; and rightly. Goneril not only converses with Lord Edmund, in the Steward's

STEW. No, madam.

REG. What might import my sister's letter to him?

STEW. I know not, lady.

REG. 'Faith, he is posted hence on serious matter.

It was great ignorance, Gloster's eyes being out,  
To let him live; where he arrives, he moves  
All hearts against us: Edmund, I think, is gone,  
In pity of his misery, to despatch  
His nighted life;<sup>8</sup> moreover, to descry  
The strength o'the enemy.

STEW. I must needs after him, madam, with my letter.<sup>9</sup>

REG. Our troops set forth to-morrow; stay with us;

The ways are dangerous.

STEW. I may not, madam;  
My lady charg'd my duty in this business.

presence, but prevents him from speaking to, or even seeing her husband. RITSON.

The quartos read—with your *lady* In the manuscripts from which they were printed an L only was probably set down, according to the mode of that time. It could be of no consequence to Regan, whether Edmund spoke with Goneril *at home*, as they had travelled together from the Earl of Gloster's castle to the Duke of Albany's palace, and had on the road sufficient opportunities for laying those plans of which Regan was apprehensive. On the other hand, Edmund's abrupt departure without even speaking to the Duke, to whom he was sent on a commission, could not but appear mysterious, and excite her jealousy.

MALONE.

<sup>8</sup> *His nighted life;*] i. e. His life made dark as night, by the extinction of his eyes. STEEVENS.

<sup>9</sup> ——— *with my letter.*] So the folio. The quartos read—*letters*. The meaning is the same. MALONE.

REG. Why should she write to Edmund? Might  
not you  
Transport her purposes by word? Belike,  
Something—I know not what:—I'll love thee  
much,  
Let me unseal the letter.<sup>1</sup>

STEW. Madam, I had rather—

REG. I know, your lady does not love her husband;  
I am sure of that: and, at her late being here,  
She gave strange œiliads,<sup>2</sup> and most speaking looks  
To noble Edmund: I know, you are of her bosom.

STEW. I, madam?

REG. I speak in understanding; you are, I know  
it:<sup>3</sup>  
Therefore, I do advise you, take this note:<sup>4</sup>  
My lord is dead; Edmund and I have talk'd;  
And more convenient is he for my hand,

<sup>1</sup> *Let me unseal &c.*] I know not well why Shakspeare gives the Steward, who is a mere factor of wickedness, so much fidelity. He now refuses the letter; and afterwards, when he is dying, thinks only how it may be safely delivered. JOHNSON.

<sup>2</sup> — *She gave strange œiliads,*] *Oeillade*, Fr. a cast, or significant glance of the eye.

Greene, in his *Disputation between a He and She Coney-catcher*, 1592, speaks of “amorous glances, smirking *oeiliades*,” &c. STEEVENS.

<sup>3</sup> *I speak in understanding; you are, I know it.*] Thus the folio. The quartos read—in understanding, *for I know't*.

MALONE.

So, in *The Winter's Tale*: “I speak as my understanding instructs me.” STEEVENS.

<sup>4</sup> — *I do advise you, take this note:*] *Note* means in this place not a letter, but a remark. Therefore observe what I am saying. JOHNSON.

So, in *Measure for Measure*:

“—takes note of what is done.” STEEVENS.



GLO. Methinks, the ground is even.

EDG. Horrible sleep:  
Hark, do you hear the sea?

GLO. No, truly.<sup>9</sup>

EDG. Why, then your other senses grow imperfect

By your eyes' anguish.

GLO. So may it be, indeed:  
Methinks, thy voice is alter'd;<sup>1</sup> and thou speak'st  
In better phrase, and matter, than thou didst.

EDG. You are much deceiv'd; in nothing am I  
chang'd,  
But in my garments.

GLO. Methinks, you are better spoken.

EDG. Come on, fir; here's the place:—stand  
still.—How fearful  
And dizzy 'tis, to cast one's eyes so low!<sup>2</sup>

<sup>9</sup> *No, truly.*] Somewhat, necessary to complete the measure, is omitted in this or the foregoing hemistich. Sir Thomas Hanmer supplies the defect, though perhaps but awkwardly, by reading—

No truly, *not*. STEEVENS.

<sup>1</sup> ——— *thy voice is alter'd*; &c.] Edgar alters his voice in order to pass afterwards for a malignant spirit. JOHNSON.

<sup>2</sup> ——— *How fearful*

*And dizzy 'tis, to cast one's eyes so low!*] This description has been much admired since the time of Addison, who has remarked, with a poor attempt at pleasantry, that "he who can read it without being giddy, has a very good head, or a very bad one." The description is certainly not mean, but I am far from thinking it wrought to the utmost excellence of poetry. He that looks from a precipice finds himself assailed by one great and dreadful image of irresistible destruction. But this overwhelming idea is dissipated and enfeebled from the instant that the mind can restore itself to the observation of particulars, and diffuse its attention to distinct objects. The enumeration of the



The crows, and choughs, that wing the midway air,  
 Show scarce so gross as beetles: Half way down  
 Hangs one that gathers samphire; dreadful trade!<sup>3</sup>  
 Methinks, he seems no bigger than his head:  
 The fishermen, that walk upon the beach,  
 Appear like mice; and yon' tall anchoring bark,  
 Diminish'd to her cock;<sup>4</sup> her cock, a buoy

choughs and crows, the samphire-man, and the fishers, counteracts the great effect of the prospect, as it peoples the desert of intermediate vacuity, and stops the mind in the rapidity of its descent through emptiness and horror. JOHNSON.

It is to be considered that Edgar is describing an imaginary precipice, and is not therefore supposed to be so strongly impressed with the dreadful prospect of inevitable destruction, as a person would be who really found himself on the brink of one.

M. MASON.

<sup>3</sup> ——— Half way down

*Hangs one that gathers samphire; dreadful trade!*] “*Samphire* grows in great plenty on most of the sea-cliffs in this country: it is terrible to see how people gather it, hanging by a rope several fathom from the top of the impending rocks as it were in the air.” Smith’s *History of Waterford*, p. 315, edit. 1774.

TOLLET.

This personage is not a mere creature of Shakspeare’s imagination, for the gathering of samphire was literally a *trade* or common occupation in his time, it being carried and cried about the streets, and much used as a pickle. So, in a song in Heywood’s *Rape of Lucrece*, in which the cries of London are enumerated under the title of the cries of Rome:

“I ha’ rock-samphier, rock-samphier;

“Thus go the cries in Rome’s faire towne;

“First they go up street, and then they go downe:

“Buy a map, a mill-mat,” &c.

Again, in Venner’s *Via recta*, &c. 4to. 1622: “*Samphire* is in like manner preserved in pickle, and eaten with meates. It is a very pleasant and familiar sauce, and agreeing with man’s body.” MALONE.

<sup>4</sup> ——— her cock;] Her cock-boat. JOHNSON.

So, in *The Tragedy of Hoffman*, 1637: “—I caused my lord to leap into the *cock*, &c.—at last our *cock* and we were cast ashore.”

Almost too small for fight: The murmuring furge,  
That on the unnumber'd idle pebbles chafes,  
Cannot be heard so high:—I'll look no more;  
Left my brain turn, and the deficient fight  
Topple down headlong.<sup>5</sup>

GLO. Set me where you stand.

EDG. Give me your hand: You are now within  
a foot

Of the extreme verge: for all beneath the moon  
Would I not leap upright.<sup>6</sup>

Again, in the ancient bl. l. comedy called *Common Conditions*:

"B. Lanche out the cocke, boies, and set the maister ashore.

"M. The cocke is lanfhed, eche man to his oare.—

"M. Boie, come up, and grounde the cocke on the sande."

Again, in Barclay's *Ship of Fools*:

"——our ship can hold no more,

"Haufe in the cocke."——

Hence the term *cockswain*, a petty officer in a ship.

STEEVENS.

<sup>5</sup> Topple down headlong.] To *topple* is to *tumble*. The word has been already used in *Macbeth*. So, in Nash's *Lenten Stuff*, &c. 1599: "—fifty people *toppled* up their heels there."—Again: "—he had thought to have *toppled* his burning car. &c. into the sea." STEEVENS.

<sup>6</sup> ——for all beneath the moon

*Would I not leap upright.*] But what danger is in leaping upwards or downwards? He who leaps thus must needs fall again on his feet upon the place from whence he rose. We should read:

*Would I not leap outright.*

i. e. forward: and then being on the verge of a precipice, he must needs fall headlong. WARBURTON.

I doubt whether the word—*outright*, was even in use at the time when this play was written.

*Upright*, with the strict definition—"perpendicularly erect," is absurd; for such a leap is *physically* impossible. *Upright* is barely expletive: "*upwards*,"—"from the ground." FARMER.

GLO.

Let go my hand.

Here, friend, is another purse; in it, a jewel  
Well worth a poor man's taking: Fairies, and gods,  
Prosper it with thee! Go thou further off;  
Bid me farewell, and let me hear thee going.

EDG. Now fare you well, good sir. [*Seems to go.*]

GLO.

With all my heart.

EDG. Why I do trifle thus with his despair,  
Is done to cure it.<sup>7</sup>

GLO.

O you mighty gods!

One of the senses of the word *upright*, in Shakspeare's time, was that in which it is now used. So, in *The Tempest*:

"—— time goes *upright* with his carriage."

Again, in Florio's translation of Montaigne's *Essays*, 1603: "I have seene a man take his full carier: standing boult *upright* on both his feete in the saddle."

And with this signification, I have no doubt, it was used here. Every man who leaps, in his first effort to raise himself from the ground, *springs upright*. Far from thinking of leaping *forward*, for which, being certain destruction, nothing could compensate, Edgar says, he would not for all beneath the moon run the risk of even leaping *upwards*.

Dr. Warburton idly objects, that he who leaps upwards, must needs fall again on his feet upon the same place from whence he rose. If the commentator had tried such a leap *within a foot* of the edge of a precipice, before he undertook the revision of these plays, the world would, I fear, have been deprived of his labours.

*Upright*, in our author's time, meant also *supinus*. See Minshew's *Dictionary*, 1617: "*Upright*, or on the back, with the face upward. G. renversé, ventre en haut. L. *supinus*, *resupinus*:" but this sense is here inadmissible. MALONE.

<sup>7</sup> *Why I do trifle thus with his despair,*

*Is done to cure it.*] Mr. Theobald and Dr. Warburton, who read, with one of the quartos—'*Tis done*, place an interrogation point at the end of the first of these lines; but, in my opinion, improperly, STEEVENS.

*Is done*—] Thus the quarto A, and the folio. The other quarto reads—'*Tis done*. MALONE.

This world I do renounce; and, in your fights,  
 Shake patiently my great affliction off:  
 If I could bear it longer, and not fall  
 To quarrel with your great opposeless wills,  
 My snuff, and loathed part of nature, should  
 Burn itself out. If Edgar live, O, bless him!—  
 Now, fellow, fare thee well.

[*He leaps, and falls along.*

EDG.

Gone, fir? farewell.<sup>8</sup>—

And yet I know not how conceit may rob  
 The treasury of life, when life itself  
 Yields to the theft:<sup>9</sup> Had he been where he thought,  
 By this, had thought been past.—Alive, or dead?  
 Ho, you fir! friend!—Hear you, fir?—speak!  
 Thus might he pass indeed:<sup>1</sup>—Yet he revives:  
 What are you, fir?

GLO.

Away, and let me die.

EDG. Had'st thou been aught but gossamer, feathers,  
 air,<sup>2</sup>

<sup>8</sup> *Gone, fir? farewell.*] Thus the quartos and folio. The modern editors have been content to read—*Good fir*, &c.

STEEVENS.

They followed the arbitrary alteration of the editor of the second folio. MALONE.

Perhaps, a mere typographical error. STEEVENS.

<sup>9</sup> ———*when life itself*

*Yields to the theft:*] When life is willing to be destroyed.

JOHNSON.

<sup>1</sup> *Thus might he pass indeed:*] Thus might he *die* in reality. We still use the word *passing* bell. JOHNSON.

So, in *King Henry VI.* P. II:

“Disturb him not, let him *pass* peaceably.” STEEVENS.

<sup>2</sup> *Had'st thou been aught but gossamer, feathers, air,*] *Gossomere*, the white and cobweb-like exhalations that fly about in hot sunny weather. Skinner says, in a book called *The French Gardiner*, it signifies the down of the sow-thistle, which is driven to and fro by the wind:

So many fathom down precipitating,  
Thou had'st shiver'd like an egg: but thou dost  
breathe;

Hast heavy substance; bleed'st not; speak'st; art  
found.

Ten masts at each make not the altitude,<sup>3</sup>  
Which thou hast perpendicularly fell ;  
Thy life's a miracle : Speak yet again.

*GLO.* But have I fallen, or no?

*EDG.* From the dread summit of this chalky  
bourn :<sup>4</sup>

"As fure some wonder on the cause of thunder,

“ On ebb and flood, on *gossamer* and mist,

"And on all things, till that the cause is wift." GREY.

The substance called Gossamer is formed of the collected webs of flying spiders, and during calm weather in Autumn sometimes falls in amazing quantities. HOLT WHITE.

See *Romeo and Juliet*, Act II. sc. vi. MALONE.

<sup>3</sup> *Ten masts at each make not the altitude,*] So Mr. Pope found it in the old editions; and seeing it corrupt, judiciously corrected it to *attacht*. But Mr. Theobald *restores* again the old nonsense, *at each*. WARBURTON.

Mr. Pope's conjecture may stand if the word which he uses were known in our author's time, but I think it is of later introduction. We may say :

Ten masts *on end*— JOHNSON.

Perhaps we should read—at *reach*, i. e. extent.

In Mr. Rowe's edition it is, *Ten masts at least.* STEEVENS.

*Ten masts at each make not the altitude,*] i. e. each, at, or near, the other. Such I suppose the meaning, if the text be right; but it is probably corrupt. The word *attach'd* certainly existed in Shakspeare's time, but was not used in the sense required here. In Bullokar's *English Expofitor*, 8vo. 1616, to *attach* is interpreted, "To take, lay hold on." It was *verbum juris*. MALONE.

<sup>4</sup> ——— *chalky bourn* :] *Bourn* seems here to signify a *hill*. Its common signification is a *brook*. Milton in *Comus* uses *lofsky bourn*, in the same sense perhaps with Shakspeare. But in both authors it may mean only a *boundary*. JOHNSON.



Look up a-height ;—the shrill-gorg'd lark so far  
Cannot be seen or heard : do but look up.

GLO. Alack, I have no eyes.—  
Is wretchedness depriv'd that benefit,  
To end itself by death ? 'Twas yet some comfort,  
When misery could beguile the tyrant's rage,  
And frustrate his proud will.

EDG. Give me your arm :  
Up :—So ;—How is't ? Feel you your legs ? You  
stand.

GLO. Too well, too well.

EDG. This is above all strangeness.  
Upon the crown o'the cliff, what thing was that  
Which parted from you ?

GLO. A poor unfortunate beggar.

EDG. As I stood here below, methought, his eyes  
Were two full moons ; he had a thousand noses,  
Horns whelk'd,<sup>5</sup> and wav'd like the enridged sea ;<sup>6</sup>

Here it certainly means " this chalky boundary of England,  
towards France." STEEVENS.

<sup>5</sup> *Horns whelk'd,*] *Whelk'd*, I believe, signifies *varied with protuberances*. So, in *King Henry V.* Fluellen speaking of Bardolph : " —his face is all bubukles, and *whelks*," &c.

STEEVENS.  
Twisted, convolved. A welk or whilk is a small shell-fish. Drayton in his *Mortimeriados*, 4to. 1596, seems to use this participle in the sense of *rolling* or *curled* :

" The sunny palfreys have their traces broke,

" And setting fire upon the *welked* shrouds

" Now through the heaven flie gadding from the yoke."

MALONE.

<sup>6</sup> —enridged sea ;] Thus the 4to. The folio *enraged*.

STEEVENS.

*Enridged* was certainly our author's word ; for he has the same expression in his *Venus and Adonis* :

" Till the wild *waves* will have him seen no more,

" Whose *ridges* with the meeting clouds contend."

MALONE.

It was some fiend : Therefore, thou happy father,  
Think that the clearest gods<sup>7</sup>, who make them ho-  
nours

Of men's impossibilities,<sup>8</sup> have preserv'd thee.

GLO. I do remember now : henceforth I'll bear  
Affliction, till it do cry out itself,  
*Enough, enough, and, die.* That thing you speak of,  
I took it for a man ; often 'twould say,  
*The fiend, the fiend :* he led me to that place.

EDG. Bear free and patient thoughts.<sup>9</sup>—But who  
comes here ?

*Enter LEAR, fantastically dressed up with Flowers.*

The safer sense will ne'er accommodate  
His master thus.<sup>1</sup>

<sup>7</sup> ———*the clearest gods,*] The purest ; the most free from  
evil. JOHNSON.

So, in *Timon of Athens* :

“ Roots ! you clear gods ! ”

See Vol. XIX. p. 134, n. 3. MALONE.

<sup>8</sup> ———*who make them honours*

*Of men's impossibilities,*] Who are graciously pleased to pre-  
serve men in situations in which they think it impossible to  
escape : Or, perhaps, who derive honour from being able to do  
what man can not do. MALONE.

By *men's impossibilities* perhaps is meant, what men call im-  
possibilities, what appear as such to mere mortal beings.

STEEVENS.

<sup>9</sup> *Bear free and patient thoughts.*] To be melancholy is to  
have the mind *chained down* to one painful idea ; there is there-  
fore great propriety in exhorting Gloucester to *free thoughts*, to an  
emancipation of his soul from grief and despair. JOHNSON.

<sup>1</sup> *The safer sense will ne'er accommodate*

*His master thus.*] I read :

*The saner sense will ne'er accommodate*

*His master thus.*

“ Here is Lear, but he must be mad : his sound or  *sane* senses  
would never suffer him to be thus disguised.” JOHNSON.

LEAR. No, they cannot touch me for coining;<sup>2</sup>  
I am the king himself.

EDG. O thou side-piercing fight!

LEAR. Nature's above art in that respect.—  
There's your prefs-money.<sup>3</sup> That fellow handles  
his bow like a crow-keeper:<sup>4</sup> draw me a clothier's

I have no doubt but that *safer* was the poet's word. So, in  
*Measure for Measure*:

"Nor do I think the man of *safe* discretion

"That does affect it." STEEVENS.

<sup>2</sup> —for coining;] So the quartos. Folio—for crying.

MALONE.

<sup>3</sup> *There's your prefs-money.*] It is evident from the whole of  
this speech, that Lear fancies himself in a battle: but, *There's*  
*your prefs-money* has not been properly explained. It means  
the money which was paid to soldiers when they were retained  
in the King's service; and it appears from some antient statutes,  
and particularly 7 Henry VII. c. 1. and 3 Henry VIII. c. 5.  
that it was felony in any soldier to withdraw himself from the  
King's service after receipt of this money, without special leave.  
On the contrary, he was obliged at all times to hold himself in  
*readiness*. The term is from the French "*prest*," *ready*. It is  
written *prest* in several places in *King Henry VIIIth's* Book of  
household expences still preserved in the Exchequer. This may  
serve also to explain the following passage in Act V. sc. ii:  
"And turn our *imprest* lances in our eyes;" and to correct Mr.  
Whalley's note in *Hamlet*, Act I. sc. i: "Why such *impress*  
of shipwrights?" DOUCE.

<sup>4</sup> *That fellow handles his bow like a crow-keeper.*] Mr.  
Pope, in his last edition, reads *cow-keeper*. It is certain we  
must read *crow-keeper*. In several counties, to this day, they  
call a stuffed figure, represented a man, and armed with a bow  
and arrow, set up to fright the crows from the fruit and corn,  
a *crow-keeper*, as well as a *scare-crow*. THEOBALD.

This *crow-keeper* was so common in the author's time, that  
it is one of the few peculiarities mentioned by Ortelius, in his  
account of our island. JOHNSON.

So, in the 48th *Idea* of Drayton:

"Or if thou'lt not thy archery forbear,

"To some base rustick do thyself prefer;

"And when corn's sown, or grown into the ear,

"Practise thy quiver and turn *crow-keeper*."

yard.<sup>5</sup>—Look, look, a mouſe! Peace, peace;—this piece of toaſted cheeſe will do't.—There's my gauntlet; I'll prove it on a giant.—Bring up the brown bills.<sup>6</sup>—O, well flown, bird!—i' the clout,<sup>7</sup> i' the clout: hewgh!—Give the word.<sup>8</sup>

Mr. Tollet informs me, that Markham, in his *Farewell to Huſbandry*, ſays, that ſuch ſervants are called field-keepers, or *crow-keepers*. STEEVENS.

So, in *Bonduca*, by Fletcher:

“ — Can theſe fight? They look

“ Like empty ſcabbards all; no mettle in them;

“ Like *men of clouts*, ſet to keep *crows* from orchards.”

See alſo *Romeo and Juliet*, A& I. ſc. iv. MALONE.

The following curious paſſage in Latimer's *Fruitful Sermons*, 1584, fol. 69, will ſhow how indiſpenſable was practice to enable an archer to *handle his bow* ſkilfully: “ In my time (ſays the good biſhop) my poor father was diligent to teach me to ſhoote, as to learne me any other thing, and ſo I thinke other men did their children. He taught me how to draw, howe to lay my body in my bow, and not to drawe with ſtrength of armes as other nations doe, but with ſtrength of the bodye. I had my bowes bought me according to my age and ſtrength: as I increaſed in them, ſo my bowes were made bigger and bigger: for men ſhall neuer ſhoote well, except they be brought up in it.” HOLT WHITE.

<sup>5</sup> — *draw me a clothier's yard*.] Perhaps the poet had in his mind a ſtanza of the old ballad of *Chevy-Chace*:

“ An arrow of a *cloth-yard* long,

“ Up to the head drew he,” &c. STEEVENS.

<sup>6</sup> — *the brown bills*.] A *bill* was a kind of battle-axe, affixed to a long ſtaff:

“ Which is the conſtable's houſe?—

“ At the ſign of the *brown bill*.”

*Blurt Mr. Conſtable*, 1602.

Again, in Marlowe's *King Edward II.* 1622:

“ Lo, with a band of bowmen and of pikes,

“ *Brown bills*, and targetiers,” &c. STEEVENS.

See Vol. VI. p. 96, n. 1. MALONE.

<sup>7</sup> *O, well flown, bird!—i' the clout, &c.*] Lear is here raving of *archery*, and ſhooting at *buts*, as is plain by the words *i' the clout*, that is, the *white* mark they ſet up and aim at: hence the phraſe, to *hit the white*. WARBURTON.

EDG. Sweet marjoram.

LEAR. Pass.

GLO. I know that voice.

LEAR. Ha! Goneril!—with a white beard!<sup>9</sup>—  
They flatter'd me like a dog;<sup>1</sup> and told me, I had  
white hairs in my beard, ere the black ones were  
there.<sup>2</sup> To say *ay*, and *no*, to every thing I said!—  
Ay and no too was no good divinity. When the  
rain came to wet me<sup>3</sup> once, and the wind to make

So, in *The Two Maids of Moreclacke*, 1609: "Change your  
mark, shoot at a white; come stick me in the *clout*, fir."

Again, in *Tamburlaine*, &c. 1590:

"For kings are *clouts* that every man shoots at."

Again, in *How to choosse a good Wife from a bad one*, 1602:

"—— who could miss the *clout*,

"Having such steady aim?"——

Mr. Heath thinks there can be no impropriety in calling an  
arrow a *bird*, from the swiftness of its flight, especially when  
immediately preceded by the words *well-flown*: but it appears  
that *well-flown bird*, was the falconer's expression when the  
hawk was successful in her flight; and is so used in *A Woman  
killed with Kindness*. STEEVENS.

The quartos read—O, well flown bird in the *ayre*, hugh,  
give the word. MALONE.

<sup>8</sup> —— Give the word.] Lear supposes himself in a garrison,  
and before he lets Edgar pass, requires the watch-word.

JOHNSON.

<sup>9</sup> Ha! Goneril!—with a white beard!] So reads the folio,  
properly; the quarto, whom the latter editors have followed,  
has, Ha! Goneril, ha! Regan! they flattered me, &c. which  
is not so forcible. JOHNSON.

<sup>1</sup> They flatter'd me like a dog;] They played the spaniel to  
me. JOHNSON.

<sup>2</sup> —— and told me, I had white hairs in my beard, ere the  
black ones were there.] They told me that I had the wisdom of  
age, before I had attained to manhood. MALONE.

<sup>3</sup> When the rain came to wet me &c.] This seems to be an  
allusion to King Canute's behaviour when his courtiers flattered  
him as lord of the sea. STEEVENS.



me chatter; when the thunder would not peace at my bidding; there I found them, there I smelt them out. Go to, they are not men o' their words: they told me I was every thing; 'tis a lie; I am not ague-proof.

*GLO.* The trick of that voice<sup>4</sup> I do well remember:  
Is't not the king?

*LEAR.* Ay, every inch a king:  
When I do stare, see, how the subject quakes.<sup>5</sup>  
I pardon that man's life: What was thy cause?—  
*Adultery.*—

Thou shalt not die: Die for adultery! No:  
The wren goes to't, and the small gilded fly  
Does lecher in my sight.

Let copulation thrive, for Gloster's bastard son  
Was kinder to his father, than my daughters  
Got 'tween the lawful sheets.

To't, luxury,<sup>6</sup> pell-mell, for I lack soldiers.—  
Behold yon' simpering dame,  
Whose face between her forks<sup>7</sup> presageth snow;

<sup>4</sup> *The trick of that voice—*] *Trick* (says Sir Thomas Hanmer) is a word frequently used for the *air*, or *that peculiarity in a face, voice, or gesture, which distinguishes it from others*. We still say, "He has a *trick* of winking with his eyes, of speaking loud," &c. STEEVENS.

See Vol. X. p. 350, n. 2. MALONE.

<sup>5</sup> *Ay, every inch a king:*  
*When I do stare, see, how the subject quakes.*] So, in *Venus and Adonis*:

"Who, like a *king* perplexed in his throne,

"By their suggestion gives a deadly groan,

"Whereat each tributary *subject* quakes." MALONE.

<sup>6</sup> *To't, luxury, &c.*] *Luxury* was the ancient appropriate term for *incontinence*. See Mr. Collins's note on *Troilus and Cressida*, Act V. sc. ii. STEEVENS.

<sup>7</sup> *Whose face between her forks—*] The construction is not

That minces virtue,<sup>8</sup> and does shake the head  
 To hear of pleasure's name;  
 The fitchew,<sup>9</sup> nor the soiled horse,<sup>1</sup> goes to't  
 With a more riotous appetite.  
 Down from the waist they are centaurs,<sup>2</sup>  
 Though women all above:  
 But to the girdle<sup>3</sup> do the gods inherit,  
 Beneath is all the fiends';<sup>4</sup> there's hell, there's  
 darkness,

"whose face between her *forks*," &c. but "whose face pre-  
 sageth snow between her *forks*." So, in *Timon*, Act IV. sc. iii:

"Whose blush doth thaw the consecrated snow

"That lies on Dian's lap." EDWARDS.

To preserve the modesty of Mr. Edwards's happy explanation,  
 I can only hint a reference to the word *fourcheure* in Cotgrave's  
*Dictionary*. STEEVENS.

<sup>8</sup> *That minces virtue*,] Whose virtue consists in appearance  
 only; in an affected delicacy and prudery: who is as nice and  
 squeamish in talking of virtue and of the frailer part of her sex,  
 as a lady who walks *mincingly* along:

"——and turn two *mincing* steps

"Into a manly stride." *Merchant of Venice*. MALONE.

This is a passage which I shall not venture to explain further  
 than by recommending a reconsideration of the passage, quoted  
 by Mr. Malone, from *The Merchant of Venice*. STEEVENS.

<sup>9</sup> *The fitchew*,] A polecat. POPE.

<sup>1</sup> ——nor the soiled horse,] *Soiled horse* is a term used for  
 a horse that has been fed with hay and corn in the stable during  
 the winter, and is turned out in the spring to take the first flush  
 of grass, or has it cut and carried in to him. This at once  
 cleanses the animal, and fills him with blood. STEEVENS.

<sup>2</sup> *Down from the waist they are centaurs*,] In *The Malcon-*  
*ten*, is a thought as singular as this:

"'Tis now about the immodest *waist* of night."

STEEVENS.

<sup>3</sup> *But to the girdle* &c.] To *inherit* in Shakspeare is, to pos-  
 sess. See Vol. IV. p. 263, n. 4. *But* is here used for *only*.

MALONE.

<sup>4</sup> *Beneath is all the fiends*;] According to Grecian super-  
 stition, every limb of us was consigned to the charge of some

there is the sulphurous pit,<sup>5</sup> burning, scalding, ftench, consumption;—Fye, fye, fye! pah; pah! Give me an ounce of civet, good apothecary, to sweeten my imagination: there's money for thee.

*GLO.* O, let me kiss that hand!

*LEAR.* Let me wipe it first; it smells of mortality.

*GLO.* O ruin'd piece of nature! This great world Shall so wear out to nought.—Dost thou know me?

*LEAR.* I remember thine eyes well enough. Dost thou squiny at me?<sup>6</sup> No, do thy worst, blind Cupid; I'll not love.—Read thou this challenge; mark but the penning of it.

*GLO.* Were all the letters funs, I could not see one.

*EDG.* I would not take this from report;—it is, And my heart breaks at it.

*LEAR.* Read.

particular deity. Gower, *De Confessione Amantis*, enlarges much on it, and concludes by saying:

“ And Venus through the letcherie

“ For whiche thei hir deifie,

“ She kept all doune the remenant

“ To thilke office appertainant.” COLLINS.

In the old copies the preceding as well as the latter part of Lear's speech is printed as prose. I doubt much whether any part of it was intended for metre. MALONE.

<sup>5</sup> —there is the sulphurous pit, &c.] Perhaps these lines should be regulated as follows:

*There is the sulphurous pit, stench, burning, scalding,  
Consumption: fye, fye, fye! pah! pah! pah!*

*An ounce of civet, &c.* STEEVENS.

<sup>6</sup> Dost thou squiny at me?] To *squiny* is to look askint. The word is used by our poet's fellow-comedian, Robert Armin, in *A Nest of Ninnies*, &c. 4to, 1609: “ The world—*squinies* at this, and looks as one scorning.” MALONE.

GLO. What, with the case of eyes? <sup>7</sup>

LEAR. O, ho, are you there with me? No eyes in your head, nor no money in your purse? Your eyes are in a heavy case, your purse in a light: Yet you see how this world goes.

GLO. I see it feelingly.

LEAR. What, art mad? A man may see how this world goes, with no eyes. Look with thine ears: see how yon' justice rails upon yon' simple thief. Hark, in thine ear: Change places; and, handy-dandy,<sup>8</sup> which is the justice, which is the thief?—Thou hast seen a farmer's dog bark at a beggar?

<sup>7</sup> *What, with the case of eyes?*] Mr. Rowe changed *the* into *this*, but without necessity. I have restored the old reading. The *case of eyes* is the *socket* of either eye. Statius in his first *Thebaid*, has a similar expression. Speaking of Oedipus he says:

“Tunc vacuos orbes crudum ac miserabile vitæ

“Supplicium, ostentat cœlo, manibusque cruentis

“Pulsat inane solum.

“*Inane solum, i. e. vacui oculorum loci.*”

Shakspeare has the expression again in *The Winter's Tale*:

“—they seemed almost, with staring on one another, to tear the cases of their eyes.” STEEVENS.

In *Pericles, Prince of Tyre*, 1609, we have the same expression:

“—her eyes as jewel-like,

“And cas'd as richly.”

Again, *ibidem*:

“Her eye-lids, cases to those heavenly jewels

“Which Pericles hath lost,

“Begin to part their fringes of bright gold.”

*This* could not have been the author's word; for “*this case of eyes*” in the language of his time signified—*this pair of eyes*, a sense directly opposite to that intended to be conveyed.

MALONE.

<sup>8</sup> *Change places; and, handy-dandy.*] The words *change places*, and, are not in the quartos. *Handy-dandy* is, I believe, a play among children, in which something is shaken between two hands, and then a guess is made in which hand it is retained. See Florio's *Italian Dictionary*, 1598: “*Bazzic-*

GLO. Ay, fir.

LEAR. And the creature run from the cur?  
There thou might'st behold the great image of  
authority: a dog's obeyed in office.—

Thou rascal beadle, hold thy bloody hand:

Why dost thou lash that whore? Strip thine own  
back;

Thou hotly lust'st to use her in that kind

For which thou whipp'st her. The usurer hangs  
the cozener.

Through tatter'd clothes small vices do appear;

Robes, and furr'd gowns, hide all.<sup>9</sup> Plate fin<sup>1</sup>  
with gold,

And the strong lance of justice hurtless breaks:

Arm it in rags, a pigmy's straw doth pierce it.

None does offend, none, I say, none; I'll able 'em:<sup>2</sup>

*chiare.* To shake between two hands; to play *handy-dandy*." Coles in his *Latin Dictionary*, 1679, renders "to play handy-dandy," by *digitis micare*; and he is followed by Ainsworth; but they appear to have been mistaken; as is Dr. Johnson in his definition in his *Dictionary*, which seems to have been formed on the passage before us, misunderstood. He says, *Handy-dandy* is "a play in which children *change hands and places*."

MALONE.

<sup>9</sup> *Robes, and furr'd gowns, hide all.*] So, in *The Rape of Lucrece*:

"Hiding base sin in pleats of majesty." MALONE.

From *hide all to accuser's lips*, the whole passage is wanting in the first edition, being added, I suppose, at his revival.

JOHNSON.

<sup>1</sup> *Plate fin*—] The old copies read—*Place fin*. Mr. Pope made the correction. MALONE.

So, in *King Richard II*:

"Thus *plated* in habiliments of war." STEEVENS.

<sup>2</sup> — *I'll able 'em*:] An old phrase signifying to qualify, or uphold them. So Scogan, contemporary with Chaucer, says:

"Set all my life after thyne ordinaunce,

"And *able me* to mercie or thou deme." WARBURTON.



Take that of me, my friend, who have the power  
To seal the accuser's lips. Get thee glass eyes;  
And, like a scurvy politician, seem  
To see the things thou dost not.—Now, now, now,  
now:

Pull off my boots:—harder, harder; so.

EDG. O, matter and impertinency mix'd!  
Reason in madness!

LEAR. If thou wilt weep my fortunes, take my  
eyes.

I know thee well enough; thy name is Gloster:  
Thou must be patient; we came crying hither.  
Thou know'st, the first time that we smell the air,  
We wawl, and cry:<sup>3</sup>—I will preach to thee; mark  
me.

GLO. Alack, alack the day!

LEAR. When we are born, we cry, that we are  
come  
To this great stage of fools;—This a good  
block?<sup>4</sup>—

So Chapman, in his comedy of *The Widow's Tears*, 1612:

“Admitted! ay, into her heart, and I'll *able* it.”

Again, in his version of the 23d *Iliad*:

“——— I'll *able* this

“For five revolved years;”— STEEVENS.

<sup>3</sup> *Thou know'st, the first time that we smell the air,  
We wawl, and cry:]*

“Vagituque locum lugubri complet, ut æquum est

“Cui tantum in vitâ restat transire malorum.” *Lucretius*.

Thus also, in Sidney's *Arcadia*, Lib. II:

“The child feels that, the man that feeling knowes,

“Which *cries first borne*, the presage of his life,” &c.

STEEVENS,

§ ——— *This a good block?*] Perhaps, we should read—

‘Tis a good block. RITSON.

It were a delicate stratagem, to shoe  
A troop of horse with felt :<sup>5</sup> I'll put it in proof ;

Upon the king's saying, *I will preach to thee*, the poet seems to have meant him to pull off his *hat*, and keep turning it and feeling it, in the attitude of one of the preachers of those times, (whom I have seen so represented in ancient prints,) till the idea of *felt*, which the good *hat* or *block* was made of, raises the stratagem in his brain of shoeing a troop of horse with a substance soft as that which he held and moulded between his hands. This makes him start from his preachment.—*Block* anciently signified the *head part* of the hat, or *the thing on which a hat is formed*, and sometimes the hat itself.—See *Much Ado about Nothing* : “He wears his faith but as the fashion of his *hat* ; it changes with the next *block*.”

Again, in Beaumont and Fletcher's *Wit at several Weapons* :

“I am so haunted with this broad-brim'd *hat*

“Of the last progress *block*, with the young hatband.”

Again, in *The Two Merry Milkmaids*, 1620 : “——my haberdasher has a new *block*, and will find me and all my generation in *leavers*,” &c.

Again, in Decker's *Gul's Hornbook*, 1609 : “——that cannot observe the time of his hatband, nor know what fashioned *block* is most kin to his head ; for in my opinion, the braine that cannot chuse his *felt* well,” &c.

Again, in *The Seven deadly Sinnes of London*, by Decker, 1606 : “——The *blocke* for his head alters faster than the *felt*-maker can fitte him.”

Again, in *Run and a great Cast*, an ancient collection of Epigrams, 4to. without date, *Epigram 46. In Sextinum* :

“A pretty *blocke* Sextinus names his *hat* ;

“So much the fitter for his head by that.” STEEVENS.

<sup>5</sup> *It were a delicate stratagem, to shoe*

*A troop of horse with felt :*] i. e. with flocks kneaded to a mass, a practice I believe sometimes used in former ages, for it is mentioned in *Aristo* :

“——*sece nel cadar strepito quanto*

“*Aveffe avuto sotto i piedi il feltro.*” JOHNSON.

Shakspeare however might have adopted the stratagem of shoeing a troop of horse with *felt*, from the following passage in Fenton's *Tragicall Discourses*, 4to. bl. l. 1567 : “——he attyreth himselfe for the purpose in a night-gowne girt to hym, with a paire of *shoes* of *felte*, leaste the noyse of his feete shoulde discover his goinge.” P. 58.

And when I have stolen upon these sons-in-law,  
Then, kill, kill, kill, kill, kill, kill.<sup>6</sup>

*Enter a Gentleman, with Attendants.*

GENT. O, here he is; lay hand upon him.—Sir,  
Your most dear daughter——

LEAR. No rescue? What, a prisoner? I am even  
The natural fool of fortune.<sup>7</sup>—Use me well;  
You shall have ransome. Let me have a surgeon,  
I am cut to the brains.

GENT. You shall have any thing.

Again, in *Hay any Worke for a Cooper*, an ancient pamphlet,  
no date: "Their adversaries are very eager: the saints in heaven  
have felt o' their tongues." STEEVENS.

This "delicate stratagem" had actually been put in practice  
about fifty years before Shakspeare was born, as we learn from  
Lord Herbert's *Life of Henry the Eighth*, p. 41. "And now,"  
says that historian, "having feasted the ladies royally for divers  
dayes, he [Henry] departed from Tournay to Lisle, [Oct. 13,  
1513,] whither he was invited by the lady Margaret, who caused  
there a juste to be held in an extraordinary manner; the place  
being a fore-room raised high from the ground by many steps,  
and paved with black square stones like marble; while the horses,  
to prevent sliding, were shod with felt or flocks (the Latin words  
are *feltro five tomento*): after which the ladies danced all night."

MALONE.

<sup>6</sup> *Then kill, kill, &c.*] This was formerly the word given in  
the English army, when an onset was made on the enemy. So,  
in *Venus and Adonis*:

"Gives false alarms, suggesteth mutiny,

"And in a peaceful hour doth cry, *kill, kill.*"

Again, in *The Mirrour for Magistrates*, 1610, p. 315:

"For while the Frenchmen fresh assaulted still,

"Our Englishmen came boldly forth at night,

"Crying St. George, Salisbury, *kill, kill,*

"And offered freshly with their foes to fight."

MALONE.

<sup>7</sup> *The natural fool of fortune.*] So, in *Romeo and Juliet*:

"O, I am fortune's fool!" STEEVENS.

LEAR. No seconds? All myself?  
 Why, this would make a man, a man of salt,<sup>8</sup>  
 To use his eyes for garden water-pots,  
 Ay, and for laying autumn's dust.<sup>9</sup>

GENT. Good sir,<sup>1</sup>—

LEAR. I will die bravely, like a bridegroom:  
 What?

I will be jovial; come, come; I am a king,  
 My masters, know you that?

GENT. You are a royal one, and we obey you.

LEAR. Then there's life in it.<sup>2</sup> Nay, an you get  
 it, you shall get it by running. Sa, fa, fa, fa.

[Exit, running; Attendants follow.]

GENT. A fight most pitiful in the meanest wretch;  
 Past speaking of in a king!—Thou hast one daughter,

Who redeems nature from the general curse  
 Which twain have brought her to.

\* — a man of salt,] *A man of salt is a man of tears.* In *All's Well that ends Well*, we meet with—"your salt tears' head;" and in *Troilus and Cressida*, "the salt of broken tears." Again, in *Coriolanus*:

"He has betray'd your business, and given up

"For certain drops of salt, your city Rome." MALONE.

<sup>9</sup> *Ay, and for laying autumn's dust.*] These words are not in the folio. MALONE.

For the sake of metre, I have here repeated the preposition—*for*, which appears to have been accidentally omitted in the old copies. STEEVENS.

<sup>1</sup> *Gent. Good sir,*] These words I have restored from one of the quartos. In the other, they are omitted. The folio reads:

— a smug bridegroom— STEEVENS.

<sup>2</sup> *Then there's life in it.*] The case is not yet desperate.

JOHNSON.

So, in *Antony and Cleopatra*:

"There's sap in't yet." STEEVENS.

EDG. Hail, gentle fir.

GENT. Sir, speed you : What's your will ?

EDG. Do you hear aught, fir, of a battle toward ?

GENT. Most sure, and vulgar : every one hears  
that,

Which can distinguish sound.

EDG. But, by your favour,  
How near's the other army ?

GENT. Near, and on speedy foot ; the main de-  
scry  
Stands on the hourly thought.<sup>3</sup>

EDG. I thank you, fir : that's all.

GENT. Though that the queen on special cause is  
here,  
Her army is mov'd on.

EDG. I thank you, fir. [*Exit Gent.*]

GLO. You ever-gentle gods, take my breath from  
me ;  
Let not my worser spirit<sup>4</sup> tempt me again  
To die before you please !

EDG. Well pray you, father.

GLO. Now, good fir, what are you ?

EDG. A most poor man, made tame by fortune's  
blows ;<sup>5</sup>

<sup>3</sup> ——— *the main descry,*  
[*Stands on the hourly thought.*] The main body is expected  
to be descry'd every hour. The expression is harsh. JOHNSON.

<sup>4</sup> ——— *my worser spirit*—] By this expression may be  
meant—*my evil genius.* STEEVENS.

<sup>5</sup> ——— *made tame by fortune's blows.*] So, in *Much Ado*  
*about Nothing* :

“ *Taming my wild heart to thy gentle hand.*”  
The quartos read :

“ ——— *made lame by fortune's blows.*” STEEVENS.





Left that the infection of his fortune take  
Like hold on thee. Let go his arm.

EDG. Chill not let go, zir, without vurther 'casion.

STEW. Let go, slave, or thou diest.

EDG. Good gentleman, go your gait,<sup>8</sup> and let poor volk pass. And ch'ud ha' been zwagger'd out of my life, 'twould not ha' been zo long as 'tis by a vortnight. Nay, come not near the old man; keep out, che vor'ye,<sup>9</sup> or ise try whether your costard<sup>1</sup> or my bat<sup>2</sup> be the harder: Ch'll be plain with you.

STEW. Out, dunghill!

<sup>8</sup> —go your gait,] *Gang your gait* is a common expression in the North. In the last rebellion, when the Scotch soldiers had finished their exercise, instead of our term of dismissal, their phrase was, *gang your gaits*. STEEVENS.

<sup>9</sup> —che vor'ye,] *I warn you*. Edgar counterfeits the western dialect. JOHNSON.

When our ancient writers have occasion to introduce a rustick, they commonly allot him this Somersetshire dialect. Mercury, in the second Book of Ovid's *Metamorphosis*, assumes the appearance of a clown, and our translator Golding has made him speak with the provincially of Shakspeare's Edgar. STEEVENS.

<sup>1</sup> —your costard—] *Costard*, i. e. head. So, in *King Richard III*: "Take him over the *costard* with the hilt of thy sword." STEEVENS.

<sup>2</sup> —my bat—] i. e. club. So, in Spenser:

"—a handsome *bat* he held,

"On which he leaned, as one far in eld."

Again, in *Mucedorus*, 1598:

"With this my *bat* I will beat out thy brains."

Again, in *The Pinner of Wakefield*, 1599:

"—let every thing be ready,

"And each of you a good *bat* on his neck."

STEEVENS.

Rather, in this place, a *staff*. In Sussex a walking-stick is called a *bat*. *Bats* and *clubs* are distinguished in *Coriolanus*, Act I. sc. i: "Where go you with *bats* and *clubs*."

HOLT WHITE.

EDG. Ch'ill pick your teeth, zir: Come; no matter vor your foins.<sup>3</sup>

[*They fight; and EDGAR knocks him down.*]

STEW. Slave, thou hast slain me:—Villain, take my purse;

If ever thou wilt thrive, bury my body;  
And give the letters, which thou find'st about me,  
To Edmund earl of Gloster;<sup>4</sup> seek him out  
Upon the British party:—O, untimely death!

[*Dies.*]

EDG. I know thee well: A serviceable villain;  
As duteous to the vices of thy mistress,  
As badness would desire.

GLO. What, is he dead?

EDG. Sit you down, father; rest you.—

<sup>3</sup> ——— *no matter vor your foins.*] To *foin*, is to make what we call a *thrust* in fencing. Shakspere often uses the word.

STEEVENS.

<sup>4</sup> *To Edmund earl of Gloster;*] Mr. Smith has endeavoured, without any success, to prove, in a long note, that we ought to read—*letter* both here and below, because the Steward had only one letter in his pocket, namely, that written by Goneril. But there is no need of change, for *letters* formerly was used like *epistolæ* in Latin, when one only was intended. So, in Act I. sc. v. Lear says to Kent, “Go, you, before to Gloster, with *these letters* ;” and Kent replies, “I will not sleep, my lord, till I have delivered your *letter*.” Again, in Act IV. sc. v. the Steward says to Regan, “I must needs after him, madam, with my *letters*,” meaning only Goneril’s letter, which Edgar presently reads. Such, as I observed on that passage, is the reading of the original quarto copies, which in the folio is changed to *letter*. Whether the Steward had also a letter from Regan, it is not here necessary to inquire. The words which he uses do not, for the reason I have assigned, necessarily imply two letters; and as Edgar finds no letter from Regan, we may infer that when she said to the Steward, in a former scene, *take thou this*, she gave him a ring or some other token of regard for Edmund, and not a letter. MALONE.

- Let's see his pockets : these letters, that he speaks of,  
 May be my friends.—He's dead ; I am only sorry  
 He had no other death's-man.—Let us see :—  
 Leave, gentle wax ; and, manners, blame us not :  
 To know our enemies' minds, we'd rip their hearts ;  
 Their papers, is more lawful.<sup>5</sup>

[Reads.] *Let our reciprocal vows be remembered. You have many opportunities to cut him off: if your will want not, time and place will be fruitfully offered. There is nothing done, if he return the conqueror: Then am I the prisoner, and his bed my gaol; from the loathed warmth whereof deliver me, and supply the place for your labour.*

*Your wife, (so I would say,) and your affectionate servant,<sup>6</sup>*

GONERIL.

<sup>5</sup> *To know our enemies' minds, we'd rip their hearts;*

*Their papers, is more lawful.]* This is darkly expressed: the meaning is, Our enemies are put upon the rack, and torn in pieces to extort confession of their secrets; to tear open their letters is more lawful. WARBURTON.

—*we'd rip*—] Thus the quartos. The folio reads—*we rip*. The editor of the second folio, imagining that *papers* was the nominative case, for *is* substituted *are*: Their papers *are* more lawful. But the construction is,—*to rip* their papers, is more lawful. His alteration, however, has been adopted by the modern editors. MALONE.

<sup>6</sup> —*affectionate servant,*] After *servant*, one of the quartos has this strange continuation: “—and for you her owne for venter, Gonerill.” STEEVENS.

In this place I have followed the quarto of which the first signature is A. The other reads—“Your (wife, so I would say) your affectionate servant; and adds the words mentioned by Mr. Steevens. The folio, reads—“Your (wife so I would say) affectionate servant, Gonerill.” MALONE.





*Re-enter* EDGAR.

EDG. Give me your hand :  
Far off, methinks, I hear the beaten drum.  
Come, father, I'll bestow you with a friend.  
[*Exeunt.*]

### SCENE VII.

*A Tent in the French Camp. LEAR on a Bed, asleep; Physician, Gentleman,<sup>3</sup> and Others, attending: Enter CORDELIA and KENT.*

COR. O thou good Kent, how shall I live, and  
work,  
To match thy goodness? My life will be too short,  
And every measure fail me.<sup>4</sup>

KENT. To be acknowledg'd, madam, is o'er-  
paid.

<sup>3</sup> ——— [*Physician, Gentleman, &c.*] In the quartos the direction is, "Enter CORDELIA, KENT, and *Doctor*," omitting by negligence the *Gentleman*, who yet in those copies is a speaker in the course of the scene, and remains with KENT, when the rest go out. In the folio, the direction is, "Enter CORDELIA, KENT, and *Gentleman*;" to the latter of whom all the speeches are given, which in the original copies are divided between the *physician* and the *gentleman*. I suppose, from a penury of actors, it was found convenient to unite the two characters, which, we see, were originally distinct. Cordelia's words, however, might have taught the editor of the folio to have given the *gentleman* whom he retained the appellation of *Doctor* :

"Be govern'd by your *knowledge*, and proceed

"I' the sway of your own will." MALONE.

<sup>4</sup> ——— [*every measure fail me.*] All good which I shall allot thee, or *measure out* to thee, will be scanty. JOHNSON.

All my reports go with the modest truth ;  
Nor more, nor clipp'd, but so.

*COR.* Be better suited :<sup>5</sup>  
These weeds are memories of those worser hours ;<sup>6</sup>  
I pr'ythee, put them off.

*KENT.* Pardon me, dear madam ;  
Yet to be known, shortens my made intent :<sup>7</sup>  
My boon I make it, that you know me not,  
Till time and I think meet.

*COR.* Then be it so, my good lord.—How does  
the king? [*To the Physician.*]

*PHYS.* Madam, sleeps still.

*COR.* O you kind gods,  
Cure this great breach in his abused nature !  
The untun'd and jarring senses, O, wind up  
Of this child-changed father !<sup>8</sup>

<sup>5</sup> *Be better suited :*] i. e. Be better dressed, put on a better suit of clothes. STEEVENS.

<sup>6</sup> *These weeds are memories of those worser hours ;*] *Memories*, i. e. Memorials, remembrancers. Shakspere uses the word in the same sense, *As you like it*, Act II. sc. iii :

“ O, my sweet master ! O you memory

“ Of old Sir Rowland ! ”—— STEEVENS.

So, in Stowe's *Survey of London*, 1618 :—“ A printed *memorie* hanging up in a table at the entrance into the church-door.”

MALONE.

<sup>7</sup> ——*my made intent :*] There is a dissonancy of terms in *made intent* ; one implying the idea of a thing done, the other, undone. I suppose Shakspere wrote—*laid intent*, i. e. projected. WARBURTON.

An intent *made*, is an intent *formed*. So we say in common language, to *make a design*, and to *make a resolution*.

JOHNSON.

<sup>8</sup> *Of this child-changed father !*] i. e. Changed to a child by his years and wrongs ; or perhaps, reduced to this condition by his children. STEEVENS.

*PHYS.* So please your majesty,  
That we may wake the king? he hath slept long.

*COR.* Be govern'd by your knowledge, and proceed

I' the fway of your own will. Is he array'd?

*GENT.* Ay, madam;<sup>9</sup> in the heaviness of his sleep,

We put fresh garments on him.

*PHYS.* Be by, good madam, when we do awake him;

I doubt not of his temperance.

*COR.*

Very well.<sup>1</sup>

Lear is become insane, and this is the change referred to. Insanity is not the property of second childhood, but dotage. Consonant to this explanation is what Cordelia almost immediately adds:

"O my dear father! restoration hang

"Thy medicine on my lips; and let this kiss

"Repair those violent harms, that my two sisters

"Have in thy reverence made!" HENLEY.

*Of this child-changed father!]* That is, *changed by his children*; a father, whose jarring senses have been untuned by the monstrous ingratitude of his daughters. So, *care-craz'd*, crazed by care; *wave-worn*, worn by the waves; *woe-wearied*, harassed by woe; &c. MALONE.

<sup>9</sup> *Ay, madam; &c.]* The folio gives these four lines to a *Gentleman*. One of the quartos (they were both printed in the same year, and for the same printer) gives the two first to the *Doctor*, and the two next to *Kent*. The other quarto appropriates the two first to the *Doctor*, and the two following ones to a *Gentleman*. I have given the two first, which best belong to an attendant, to the *Gentleman* in waiting, and the other two to the *Physician*, on account of the caution contained in them, which is more suitable to his profession. STEEVENS.

In the folio the *Gentleman* and (as he is here called) the *Physician*, is one and the same person. RITSON.

<sup>1</sup> *Very well.]* This and the following line I have restored from the quartos. STEEVENS.

*PHYS.* Please you, draw near.—Louder the musick there.<sup>2</sup>

*COR.* O my dear father! Restoration, hang  
Thy medicine on my lips;<sup>3</sup> and let this kiss  
Repair those violent harms, that my two sisters  
Have in thy reverence made!

*KENT.* Kind and dear princess!

*COR.* Had you not been their father, these white  
flakes

Had challeng'd pity of them. Was this a face  
To be expos'd against the warring winds?  
[To stand<sup>4</sup> against the deep dread-bolted thunder?  
In the most terrible and nimble stroke  
Of quick, cross lightning? to watch (poor perdu!)  
With this thin helm?<sup>5</sup>] Mine enemy's dog,<sup>6</sup>

<sup>2</sup> — *Louder the musick there.*] I have already observed, in a note on *The Second Part of King Henry IV.* Vol. XII. p. 197, n. 2, that Shakspeare considered *soft musick* as favourable to sleep. Lear, we may suppose, had been thus compos'd to rest; and now the Physician desires *louder musick* to be played, for the purpose of waking him. So again, in *Pericles, Prince of Tyre*, 1609, Cerimon, to recover Thaisa, who had been thrown into the sea, says—

“The rough and woeful musick that we have,

“Cause it to sound, ‘beseech you.’”

Again, in *The Winter's Tale*:

“*Musick, awake her; strike!*” MALONE.

<sup>3</sup> — Restoration, hang

*Thy medicine on my lips;*] This is fine. She invokes the goddess of health, Hygeia, under the name of *Restoration*, to make her the minister of her rites, in this holy office of recovering her father's lost senses. WARBURTON.

*Restoration* is no more than *recovery* personified. STEEVENS.

<sup>4</sup> [*To stand &c.*] The lines within crotchets are omitted in the folio. JOHNSON.

<sup>5</sup> — *to watch (poor perdu!)*

*With this thin helm?*] The allusion is to the forlorn-hope in an army, which are put upon desperate adventures, and called

Though he had bit me, should have stood that night  
Against my fire; And wast thou fain, poor father,

in French *enfants perdus*. These *enfants perdus* being always slightly and badly armed, is the reason that she adds, With this thin helm? i. e. bare-headed. WARBURTON.

Dr. Warburton's explanation of the word *perdu* is just, though the latter part of his assertion has not the least foundation. Paulus Jovius, speaking of the body of men who were anciently sent on this desperate adventure, says: "Hos ab immoderata fortitudine *perditos* vocant, et in summo honore atque admiratione habent." It is not likely that those who deserved so well of their country for exposing themselves to certain danger, should be sent out, *summâ admiratione*, and yet slightly and badly armed.

The same allusion occurs in Sir W. Davenant's *Love and Honour*, 1649:

"——— I have endur'd

"Another night would tire a *perdu*,

"More than a wet furrow and a great frost."

Again, in Cartwright's *Ordinary*:

"——— as for *perdues*,

"Some choice sous'd fish, brought couchant in a dish

"Among some fenel or some other grafs,

"Shows how they lye i' th' field." STEEVENS.

In Polemon's *Collection of Battels*, 4to. bl. l. printed by Bynneiman, p. 98, an account of the battle of Marignano is translated from Jovius, in which is the following passage:—"They were very chosen fellows taken out of all the Cantons, men in the prime of youth, and of singular forwardnesse: who by a very auntient order of that country, that by dooyng some decde of passyng prowesse they may obtaine rare honour of warrefare before they be growen in yeares, doe of themselves request all perillous and harde pieces of service, and often use with deadlye praise to runne unto proposed death. These men do they call, of their immoderate fortitude and stoutnesse, the desperats forlorne hopen, and the Frenchmen *enfants perdus*: and it is lawfull for them, by the prerogative of their prowesse, to beare an ensigne, to have conducte and double wages all their life long. Neyther are the forlorne knowen from the rest by anye other marke and cognifance than the plumes of white feathers, the which, after the manner of captaines, they doe tourn behinde, waveryng over theyr shoullder with a brave kynde of riot."



To hovel thee with swine, and rogues forlorn,  
In short and musty straw? Alack, alack!  
'Tis wonder, that thy life and wits at once  
Had not concluded all.<sup>7</sup>—He wakes; speak to him.

*PHYS.* Madam, do you; 'tis fittest.

*COR.* How does my royal lord? How fares your  
majesty?

*LEAR.* You do me wrong, to take me out o'the  
grave:—

Thou art a foul in blifs; but I am bound  
Upon a wheel of fire, that mine own tears  
Do scald like molten lead.

*COR.* Sir, do you know me?

*LEAR.* You are a spirit, I know; When did you  
die?

*COR.* Still, still, far wide!

Again, in Bacon's *Apology*, touching the late Earl of Effex, 12mo. 1651, p. 105: "—you have put me like one of those that the Frenchmen call *Enfans perdus* that serve on foot before horsemen." REED.

Amongst other desperate services in which the forlorn hope or *enfants perdus*, were engaged, the night-watches seem to have been a common one. So, Beaumont and Fletcher:

"I am set here like a *perdu*,

"To watch a fellow that has wrong'd my mistress."

*Little French Lawyer*, Act II. sc. ii. WHALLEY.

*With this thin helm?*] With this thin covering of hair.

MALONE.

<sup>6</sup> — Mine enemy's dog.] Thus the folio. Both the quartos read, Mine *injurious* dog. Possibly the poet wrote—Mine *injurer's* dog. STEEVENS.

<sup>7</sup> Had not concluded all.] *It is wonder that thy wits and life had not all ended.* JOHNSON.

So, in Spenser's *Fairy Queen*, c. viii:

"Ne spared they to strip her naked *all*."

Again, in *Timon*:

"And dispossess her *all*." STEEVENS.

*PHYS.* He's scarce awake ; let him alone awhile.

*LEAR.* Where have I been ? Where am I ?—Fair day-light ?—

I am mightily abus'd.<sup>8</sup>—I should even die with pity,  
To see another thus.—I know not what to say.—  
I will not swear, these are my hands :—let's see ;  
I feel this pin prick. 'Would I were assur'd  
Of my condition.

*COR.* O, look upon me, sir,  
And hold your hands in benediction o'er me :—  
No, sir, you must not kneel.<sup>9</sup>

*LEAR.* Pray, do not mock me :<sup>1</sup>  
I am a very foolish fond old man,  
Fourscore and upward ;<sup>2</sup> and, to deal plainly,

<sup>8</sup> *I am mightily abus'd.]* I am strangely imposed on by appearances ; I am in a strange mist of uncertainty. JOHNSON.

<sup>9</sup> *No, sir, you must not kneel.]* This circumstance I find in the old play on the same subject, apparently written by another hand, and published before any edition of Shakspeare's tragedy had made its appearance. As it is always difficult to say whether such accidental resemblances proceed from imitation, or a similarity of thinking on the same occasion, I can only point out this to the reader, to whose determination I leave the question.

STEEVENS.

The words, *No, sir*, are not in the folio. MALONE.

<sup>1</sup> *Pray, do not mock me :]* So, in *The Winter's Tale*, Act V :

“ ——— Let no man mock me,

“ For I will kiss her.” STEEVENS.

<sup>2</sup> *Fourscore and upward ;]* Here the folio (and the folio only) adds—*not an hour more or less*. The authenticity of this passage Sir Joshua Reynolds justly suspects. It was probably the interpolation of some player, and is better omitted, both in regard to sense and versification. STEEVENS.

The words *not an hour more or less*, are judiciously reprobated by Mr. Steevens as the interpolation of some foolish player. We should therefore read :

*Fourscore, and upward ; and, to deal plainly with you.*

RITSON.

I fear, I am not in my perfect mind.<sup>3</sup>  
 Methinks, I should know you, and know this man;  
 Yet I am doubtful: for I am mainly ignorant  
 What place this is; and all the skill I have  
 Remembers not these garments; nor I know not  
 Where I did lodge last night: Do not laugh at me;  
 For, as I am a man, I think this lady  
 To be my child Cordelia.

COR. And so I am, I am.

LEAR. Be your tears wet? Yes, 'faith. I pray,  
 weep not:  
 If you have poison for me, I will drink it.  
 I know, you do not love me; for your sisters  
 Have, as I do remember, done me wrong:  
 You have some cause, they have not.

COR. No cause, no cause.

LEAR. Am I in France?

KENT. In your own kingdom, sir.

LEAR. Do not abuse me.

PHYS. Be comforted, good madam: the great  
 rage,  
 You see, is cur'd<sup>4</sup> in him: [and yet<sup>5</sup> it is danger  
 To make him even o'er the time he has lost.<sup>6</sup>]

<sup>3</sup> *I fear, I am not in my perfect mind.*] The quarto reads:  
*I fear, I am not perfect in my mind.* JOHNSON.

So one of the quartos. The other reads according to the present text. STEEVENS.

<sup>4</sup> — *is cur'd*—] Thus the quartos. The folio reads:  
 — *is kill'd*. STEEVENS.

<sup>5</sup> — *[and yet &c.]* This is not in the folio. JOHNSON.

<sup>6</sup> *To make him even o'er the time he has lost.*] i. e. To reconcile it to his apprehension. WARBURTON.

The uncommon verb—to even, occurs again in *Cymbeline*, Act III. sc. iv:

Desire him to go in; trouble him no more,  
Till further settling.

COR. Will't please your highness walk?

LEAR. You must bear with me:  
Pray now, forget and forgive: I am old, and foolish.

[*Exeunt* LEAR, CORDELIA, Physician, and  
*Attendants.*]

[GENT. Holds it true, sir,  
That the duke of Cornwall was so slain?

KENT. Most certain, sir.

GENT. Who is conductor of his people?

KENT. As 'tis said,  
The bastard son of Gloster,

“ There's more to be consider'd; but we'll even—

“ All that good time will give us.”

The meaning there seems to be, we will fully employ all the time we have. So here the Physician says, that it is dangerous to draw from Lear a full relation of all that he felt or suffered while his reason was disturbed; to make him employ as much time in the recital of what has befallen him as passed during his state of insanity. MALONE.

I believe, Dr. Warburton's explanation is just. The poor old king had nothing to tell, though he had much to hear. The speaker's meaning therefore I conceive to be—it is dangerous to render all that passed during the interval of his insanity, *even* (i. e. plain or level,) to his understanding, while it continues in its present state of uncertainty. STEEVENS.

<sup>7</sup> *Holds it true, sir,*] What is printed in crotchets is not in the folio. It is at least proper if not necessary; and was omitted by the author, I suppose, for no other reason than to shorten the representation. JOHNSON.

It is much more probable, that it was omitted by the players, after the author's departure from the stage, without consulting him. His plays have been long exhibited with similar omissions, which render them often perfectly unintelligible. The loss however is little felt by the greater part of the audience, who are intent upon other matters. MALONE.

GENT. They say, Edgar,  
His banish'd son, is with the earl of Kent  
In Germany.

KENT. Report is changeable.  
'Tis time to look about; the powers o'the kingdom  
Approach apace.

GENT. The arbitrement is like to be a bloody.  
Fare you well, fir. [Exit.

KENT. My point and period will be thoroughly  
wrought,  
Or well, or ill, as this day's battle's fought.] [Exit.

## ACT V. SCENE I.

*The Camp of the British Forces, near Dover.*

*Enter, with Drums and Colours, EDMUND, REGAN,  
Officers, Soldiers, and Others.*

EDM. Know of the duke, if his last purpose hold;  
Or, whether since he is advis'd by aught  
To change the course: He's full of alteration,<sup>8</sup>  
And self-reproving:—bring his constant pleasure.<sup>9</sup>  
[To an Officer, who goes out.

<sup>8</sup> ——— of alteration,] One of the quartos reads—  
——— of abdication. STEEVENS.

<sup>9</sup> ——— his constant pleasure.] His settled resolution.

JOHNSON.

So, before :

“ We have this hour a *constant* will” &c.

See p. 308, n. 4. STEEVENS.



REG. Our sifter's man is certainly miscarried.

EDM. 'Tis to be doubted, madam.

REG. Now, sweet lord,  
You know the goodness I intend upon you :  
Tell me,—but truly,—but then speak the truth,  
Do you not love my sifter ?

EDM. In honour'd love.

[REG. But have you never<sup>1</sup> found my brother's  
way  
To the forefended place ?<sup>2</sup>

EDM. That thought abuses you.<sup>3</sup>

REG. I am doubtful that you have been conjunct  
And bosom'd with her,<sup>4</sup> as far as we call hers.

<sup>1</sup> *But have you never &c.*] The *first* and *last* of these speeches, printed within crotchets, are inserted in Sir Thomas Hanmer's, Mr. Theobald's, and Dr. Warburton's editions ; the two intermediate ones, which were omitted in all others, I have restored from the old quartos, 1608. Whether they were left out through negligence, or because the imagery contained in them might be thought too luxuriant, I cannot determine ; but sure a material injury is done to the character of the Bastard by the omission ; for he is made to deny that flatly at first, which the poet only meant to make him evade, or return slight answers to, till he is urged so far as to be obliged to shelter himself under an immediate falsehood. Query, however, whether Shakspeare meant us to believe that Edmund had actually found his way to the *forefended place* ? STEEVENS.

<sup>2</sup> ——— *forefended place* ?] *Forefended* means *prohibited*, *forbidden*. So, in *King Henry VI.* P. I :

“ Now, heaven *forefend* ! the holy maid with child ? ”

STEEVENS.

<sup>3</sup> *That thought abuses you.*] That thought imposes on you : you are deceived. This speech and the next are found in both the quartos, but omitted in the folio. MALONE.

<sup>4</sup> ——— *bosom'd with her.*] *Bosom'd* is used in this sense by Heywood, in *The Fair Maid of the West*, 1631 :

“ We'll crown our hopes and wishes with more pomp

“ And sumptuous cost, than Priam did his son

“ That night he *bosom'd* Helen.”



Most just and heavy causes make oppose.<sup>8</sup>

EDM. Sir, you speak nobly.<sup>9</sup>]

REG. Why is this reason'd?

GON. Combine together 'gainst the enemy:  
For these domestick and particular broils<sup>1</sup>

Again, in Arthur Hall's translation of the 4th *Iliad*, 4to. 1581:

"And Pallas *bolds* the Greeks, and blames whom fear doth there dismay." STEEVENS.

<sup>8</sup> *Sir, this I hear*,—[as far as to]—*make oppose*.] The meaning is, the king and others whom we have opposed are come to Cordelia. I could never be valiant but in a just quarrel. We must distinguish; it is just in one sense and unjust in another. As France invades our land I am concerned to repel him; but as he *holds*, entertains, and supports the king, and *others whom I fear many just and heavy causes make*, or compel, as it were, to *oppose* us, I esteem it unjust to engage against them. This speech, thus interpreted according to the common reading, is likewise very necessary: for otherwise Albany, who is characterised as a man of honour and observer of justice, gives no reason for going to war with those, whom he owns had been much injured under the countenance of his power. WARBURTON.

The quartos read—*For this I hear*, &c. Perhaps Shakspeare wrote—*Fore this*, I hear, the king, &c. *Sir* is the reading of the folio. Dr. Warburton has explained this passage, as if the copies read—Not *holds* the king, i. e. not *as he* holds the king; but both the quartos, in which alone the latter part of this speech is found, read—*bolds*. However, Dr. Warburton's interpretation is preserved, as *bolds* may certainly have been a misprint for *holds*, in copies in which we find *mov'd*, for *noble*, (Act V. sc. iii.) *O father*, for *O fault*, (ibid.) the *mistress* of Hecate, for the *mysteries* of Hecate, (Act I. sc. i.) *blossoms* for *bosoms*, Act V. sc. iii. a *mistresses coward*, for a *mistresses command*, Act IV. sc. ii. &c. &c. MALONE.

<sup>9</sup> *Sir, you speak nobly*.] This reply must be understood ironically. MALONE.

<sup>1</sup> *For these domestick and particular broils*—] This is the reading of the folio. The quartos have it—

*For these domestick doore particulars*. STEEVENS.

Are not to question here.<sup>2</sup>

*ALB.* Let us then determine  
With the ancient of war on our proceedings.

*EDM.*<sup>3</sup> I shall attend you presently at your tent.

*REG.* Sister, you'll go with us?

*GON.* No.

*REG.* 'Tis most convenient; pray you, go with  
us.

*GON.* O, ho, I know the riddle: [*Aside.*] I will  
go.

*As they are going out, enter EDGAR, disguised.*

*EDG.* If e'er your grace had speech with man so  
poor,  
Hear me one word.

*ALB.* I'll overtake you.—Speak.

[*Exeunt EDMUND, REGAN, GONERIL, Officers, Soldiers, and Attendants.*]

*EDG.* Before you fight the battle, ope this letter.  
If you have victory, let the trumpet sound  
For him that brought it: wretched though I seem,  
I can produce a champion, that will prove  
What is avouched there: If you miscarry,  
Your business of the world hath so an end,

*Doore, or dore, as quarto B has it, was probably a misprint for dear; i. e. important. MALONE.*

*Door particulars, signify, I believe, particulars at our very doors, close to us, and consequently fitter to be settled at home.*

*STEEVENS.*

<sup>2</sup> *Are not to question here.] Thus the quartos. The folio reads—*

*Are not the question here. STEEVENS.*

<sup>3</sup> *Edm.] This speech is wanting in the folio. STEEVENS.*

And machination ceases.<sup>4</sup> Fortune love you!

*ALB.* Stay till I have read the letter.

*EDG.*

I was forbid it.

When time shall serve, let but the herald cry,

And I'll appear again.

[*Exit.*

*ALB.* Why, fare thee well; I will o'erlook thy paper.

*Re-enter EDMUND.*

*EDM.* The enemy's in view, draw up your powers.  
Here is the guess<sup>5</sup> of their true strength and forces  
By diligent discovery;—but your haste  
Is now urg'd on you.

*ALB.* We will greet the time.<sup>6</sup> [*Exit.*

*EDM.* To both these sisters have I sworn my  
love;

Each jealous of the other, as the stung

<sup>4</sup> *And machination ceases.*] i. e. All designs against your life will have an end. STEEVENS.

These words are not in the quartos. In the latter part of this line, for *love*, the reading of the original copies, the folio has *loves*. MALONE.

<sup>5</sup> *Here is the guess &c.*] The modern editors read, *Hard* is the guess. So the quartos. But had the discovery been diligent, the guess could not have proved so difficult. I have given the true reading from the folio. STEEVENS.

The original reading is, I think, sufficiently clear. The most diligent inquiry does not enable me to form a conjecture concerning the true strength of the enemy. Whether we read *hard* or *here*, the adverbative particle *but* in the subsequent line seems employed with propriety. According to the present reading, it may mean, *but* you are now so pressed in point of time, that you have little leisure for such speculations. The quartos read—their *great* strength. MALONE.

<sup>6</sup> *We will greet the time,*] We will be ready to meet the occasion. JOHNSON.



Are of the adder. Which of them shall I take?  
Both? one? or neither? Neither can be enjoy'd,  
If both remain alive: To take the widow,  
Exasperates, makes mad her sister Goneril;  
And hardly shall I carry out my side,<sup>7</sup>

<sup>7</sup> ——— carry out my side,] Bring my purpose to a successful issue, to completion. *Side* seems here to have the sense of the French word *partie*, in *prendre partie*, to take his resolution. JOHNSON.

So, in the *The Honest Man's Fortune*, by Beaumont and Fletcher:

“ ——— and carry out

“ A world of evils with thy title.”

Again, in one of the *Passion Letters*, Vol. IV. p. 155: “ Heydon's son hath borne out the side stoutly here” &c. STEEVENS.

The Bastard means, “ I shall scarcely be able to make out my game.” The allusion is to a party at cards, and he is afraid that he shall not be able to make his side successful.

So, in Ben Jonson's *Silent Woman*, Centaure says of Epicene—

“ She and Mavis will set up a side.”

That is, will be partners. And in Massinger's *Unnatural Combat*, Belgard says:

“ ——— And if now

“ At this downright game, I may but hold your cards,

“ I'll not pull down the side.”

In *The Maid's Tragedy*, the same expression occurs:

“ Dula. I'll hold your cards against any two I know.

“ Evad. Aspasia take her part.

“ Dula. I will refuse it;

“ She will pluck down a side, she does not use it.”

But the phrase is still more clearly explained in Massinger's *Great Duke of Florence*, where Cozimo says to Petronella, who had challenged him to drink a second bowl of wine:

“ Pray you, pause a little;

“ If I hold your cards, I shall pull down the side;

“ I am not good at the game.” M. MASON.

The same phrase has forced its way into Chapman's version of the fifth *Iliad*:

“ ————— thy body's powers are poor,

“ And therefore are thy troops so weak: the soldier  
evermore

“ Follows the temper of his chief; and thou pull'st down  
a side.” STEEVENS.

Her husband being alive. Now then, we'll use  
 His countenance for the battle; which being done,  
 Let her, who would be rid of him, devise  
 His speedy taking off. As for the mercy  
 Which he intends to Lear, and to Cordelia,—  
 The battle done, and they within our power,  
 Shall never see his pardon: for my state  
 Stands on me to defend, not to debate.<sup>8</sup> [Exit.

## SCENE II.

*A Field between the two Camps.*

*Alarum within. Enter, with Drum and Colours,  
 LEAR, CORDELIA, and their Forces; and exeunt.*

*Enter EDGAR and GLOSTER.<sup>9</sup>*

*EDG.* Here, father, take the shadow of this tree

Edmund, I think, means, hardly shall I be able to make my party good; to maintain my cause. We should now say—to bear out, which Coles, in his *Dictionary*, 1679, interprets, to make good, to save harmless.

*Side*, for *party*, was the common language of the time. So, in a Letter from William Earl of Pembroke to Robert Earl of Leicesters, Michaelmas Day, 1625—*Sydney Papers*, Vol. II. p. 361: “The queenes *side*, and so herself, labour much to ly at Salisbury.” MALONE.

<sup>8</sup> ——— for my state

*Stands on me &c.]* I do not think that *for* stands, in this place, as a word of inference or causality. The meaning is, rather—*Such is my determination concerning Lear; as for my state it requires now, not deliberation, but defence and support.*

JOHNSON.

<sup>9</sup> *Enter Edgar &c.]* Those who are curious to know how far Shakspere was here indebted to the *Arcadia*, will find a chapter from it entitled,—“The pitifull State and Storie of the



## SCENE III.

*The British Camp near Dover.*

*Enter, in Conquest, with Drum and Colours, EDMUND; LEAR and CORDELIA, as Prisoners; Officers, Soldiers, &c.*

EDM. Some officers take them away: good guard;  
Until their greater pleasures first be known  
That are to censure them.<sup>3</sup>

COR. We are not the first,  
Who, with best meaning, have incurr'd the worst.<sup>4</sup>  
For thee, oppress'd king, am I cast down;  
Myself could else out-frown false fortune's frown.—  
Shall we not see these daughters, and these sisters?

LEAR. No, no, no, no! Come, let's away to prison:

We two alone will sing like birds i' the cage:  
When thou dost ask me blessing, I'll kneel down,  
And ask of thee forgiveness: So we'll live,  
And pray, and sing, and tell old tales, and laugh  
At gilded butterflies, and hear poor rogues  
Talk of court news; and we'll talk with them too,—  
Who loses, and who wins; who's in, who's out;—

<sup>3</sup> ——— to censure them.] i. e. to pass sentence or judgment on them. So, in *Othello*:

“——— To you, lord governor,

“Remains the censure of this hellish villain.”

STEEVENS.

<sup>4</sup> *Who, with best meaning, have incurr'd the worst.*] i. e. the worst that fortune can inflict. MALONE.

And take upon us the mystery of things,  
As if we were God's spies :<sup>5</sup> And we'll wear out,  
In a wall'd prison, packs and sects<sup>6</sup> of great ones,  
That ebb and flow by the moon.

EDM.

Take them away.

LEAR. Upon such sacrifices, my Cordelia,  
The gods themselves throw incense.<sup>7</sup> Have I caught  
thee?<sup>8</sup>

He, that parts us, shall bring a brand from heaven,  
And fire us hence, like foxes.<sup>9</sup> Wipe thine eyes;

<sup>5</sup> *And take upon us the mystery of things,*

*As if we were God's spies :*] As if we were angels commissioned to survey and report the lives of men, and were consequently endowed with the power of prying into the original motives of action and the mysteries of conduct. JOHNSON.

<sup>6</sup> — *packs and sects*—] Packs is used for combinations or collections, as is a pack of cards. For *sects*, I think *sets* might be more commodiously read. So we say, *affairs are now managed by a new set*. *Sects*, however, may well stand. JOHNSON.

<sup>7</sup> *Upon such sacrifices, my Cordelia,*

*The gods themselves throw incense.*] The thought is extremely noble, and expressed in a sublime of imagery that Seneca fell short of on the like occasion. "Ecce spectaculum dignum ad quod respiciat intentus operi suo deus : ecce par deo dignum, vir fortis cum malâ fortuna compositus." WARBURTON.

<sup>8</sup> — *Have I caught thee?*] *Have I caught my heavenly jewel*, is a line of one of Sir Philip Sidney's songs, which Shakspeare has put into Falstaff's mouth in *The Merry Wives of Windsor*. MALONE.

See Vol. V. p. 127, n. 3. STEEVENS.

<sup>9</sup> *And fire us hence, like foxes.*] I have been informed that it is usual to *smoke foxes* out of their holes.

So, in Harrington's translation of *Ariosto*, B. XXVII. stan. 17 :

"Ev'n as a foxe whom *smoke and fire* doth fright,

"So as he dare not in the ground remaine,

"Bolts out, and through the *smoke and fire* he flieth

"Into the tarrier's mouth, and there he dieth."

Again, *Every Man out of his Humour* :

"—my walk and all,

"You *smoke* me from, as if I were a fox."



The goujeers shall devour them,<sup>1</sup> flesh and fell,<sup>2</sup>

The same allusion occurs in our author's 44th Sonnet :

"Till my bad angel fire my good one out." STEEVENS.

So, in Marlowe's *King Edward II.* 1598 :

"Advance your standard, Edward, in the field,

"And march to fire them from their starting holes."

Mr. Upton, however, is of opinion that "the allusion is to the scriptural account of Sampson's tying foxes, two and two together by the tail, and fastening a fire-brand to the cord; then letting them loose among the standing corn of the Philistines." *Judges xv.* 4.

The words—shall bring a brand from heaven, seem to favour Mr. Upton's conjecture. If it be right, the construction must be they shall bring a brand from heaven, and, like foxes, fire us hence: referring foxes, not to Lear and Cordelia, but to those who should separate them. MALONE.

The brands employed by Sampson were not brought from heaven. I therefore prefer the common and more obvious explanation of the passage before us. STEEVENS.

<sup>1</sup> The goujeers shall devour them,] The goujeres, i. e. *Morbus Gallicus*. Gouge, Fr. signifies one of the common women attending a camp; and as that disease was first dispersed over Europe by the French army, and the women who followed it, the first name it obtained among us was the gougeries, i. e. the disease of the gouges. HANMER.

The resolute John Florio has sadly mistaken these goujeers. He writes "With a good yeare to thee!" and gives it in Italian, "Il mal' anno che dio ti dia." FARMER.

Golding, in his version of the 3d book of Ovid's *Metamorphosis*, has fallen into the same error, or rather, the same mis-spelling. —Juno is the speaker :

"Perfeci quid enim toties per jurgia? dixit."

which is thus anglicized, p. 35 :

"And what a good-yeare have I wonne by scolding erst :  
the fed." STEEVENS.

The old copies have *good yeares*, the common corruption in Shakspere's time of the other word. Sir T. Hanmer made the correction. MALONE.

<sup>2</sup> —flesh and fell,] Flesh and skin. JOHNSON.

—flesh and fell,] So, Skelton's works, p. 257.

"Nakyd asyde,

"Neither flesh nor fell."

Ere they shall make us weep : we'll see them starve  
first.

Come. [*Exeunt* LEAR and CORDELIA, guarded.

EDM. Come hither, captain ; hark.

Take thou this note ;<sup>3</sup> [*Giving a Paper.*] go, follow them to prison :

One step I have advanc'd thee ; if thou dost  
As this instructs thee, thou dost make thy way  
To noble fortunes : Know thou this,—that men  
Are as the time is : to be tender-minded  
Does not become a sword :—Thy great employment  
Will not bear question ;<sup>4</sup> either say, thou'lt do't,  
Or thrive by other means.

Chaucer uses *fell* and *bones* for *skin* and *bones* :

“ And said that he and all his kinne at ones,

“ Were worthy to be brent with *fell* and *bones*.”

*Troilus and Cresseide.* GREY.

In *The Dyar's Play*, among the Chester Collection of *Mysteries*, in the Museum, *Antichrist* says :

“ I made thee, man, of *flesh* and *fell*.”

Again, in *The Contention betwixte Churchyard and Camell* &c. 1560 :

“ This lesson heether to I kept, and shall here after kepe,

“ Tylle I to earthe retorne again where *fleshe* and *fell*  
must sleepe.” STEEVENS.

<sup>3</sup> *Take thou this note ;*] This was a warrant, signed by the Bastard and Goneril, for the execution of Lear and Cordelia. In a subsequent scene Edmund says—

“ —quickly send,—

“ Be brief in't,—to the castle : for my writ

“ Is on the life of Lear, and of Cordelia :—

“ He hath commission from thy wife and me

“ To hang Cordelia in the prison.” MALONE.

<sup>4</sup> —Thy great employment

*Will not bear question ;*] By great employment was meant the commission given him for the murder ; and this, the Bastard tells us afterwards, was signed by Goneril and himself. Which was sufficient to make this captain *unaccountable* for the execution. WARBURTON.

OFF. I'll do't, my lord.

EDM. About it; and write happy, when thou  
hast done.

Mark,—I say, instantly; and carry it so,  
As I have set it down.

OFF. I cannot draw a cart,<sup>5</sup> nor eat dried oats;  
If it be man's work, I will do it. [Exit Officer.

*Flourish.* Enter ALBANY, GONERIL, REGAN,  
Officers, and Attendants,

ALB. Sir, you have shewn to-day your valiant  
strain,  
And fortune led you well: You have the captives  
Who were the opposites of this day's strife:  
We do require them of you;<sup>6</sup> so to use them,  
As we shall find their merits and our safety  
May equally determine.

EDM. Sir, I thought it fit  
To send the old and miserable king  
To some retention, and appointed guard;<sup>7</sup>  
Whose age has charms in it, whose title more,

The important business which is now entrusted to your management, does not admit of *debate*: you must instantly resolve to do it, or not. *Question*, here, as in many other places, signifies *discourse, conversation*. MALONE.

So, in *The Merchant of Venice*:

"You may as well use *question* with the wolf."

STEEVENS.

<sup>5</sup> *I cannot draw &c.*] These two lines I have restored from the old quarto. STEEVENS.

<sup>6</sup> *We do require them of you;*] So the folio. The quartos read: "We do require *then* of you so to use them." MALONE.

<sup>7</sup> ——— *and appointed guard;*] These words are omitted in the quarto of which the first signature is B, and in the folio.

MALONE.



The which immediacy<sup>3</sup> may well stand up,  
And call itself your brother.

GON. Not so hot :  
In his own grace<sup>4</sup> he doth exalt himself,  
More than in your advancement.<sup>5</sup>

REG. In my rights,  
By me invested, he compeers the best.

GON. That were the most, if he should husband  
you.<sup>6</sup>

REG. Jesters do oft prove prophets.

GON. Holla, holla!  
That eye, that told you so, look'd but a-squint.<sup>7</sup>

<sup>3</sup> *The which immediacy—*] *Immediacy* is *supremacy* in opposition to *subordination*, which has *quiddam medium* between itself and power. JOHNSON.

*Immediacy* here implies proximity without intervention ; in rank, or such a plenary delegation of authority, as to constitute the person on whom it is conferred, *another SELF: alter et idem*. HENLEY.

*Immediacy* is, I think, close and immediate connexion with me, and direct authority from me, without, to use Dr. Johnson's words, *quiddam medium*. So, in *Hamlet*:

“ —let the world take note,

“ You are the most *immediate* to our throne.”

MALONE.

<sup>4</sup> *In his own grace—*] *Grace* here means *accomplishments*, or *honours*. So, in *The Two Gentlemen of Verona*:

“ With all good *grace* to grace a gentleman.”

STEEVENS.

<sup>5</sup> —in your advancement.] So the quartos. Folio—your addition. MALONE.

<sup>6</sup> Gon. *That were the most, if he should husband you.*] If he were married to you, you could not say more than this, nor could he enjoy greater power.—Thus the quartos. In the folio this line is given to *Albany*. MALONE.

<sup>7</sup> *That eye, that told you so, look'd but a-squint.*] Alluding to the proverb: “ Love being jealous makes a good eye look *asquint*.” See Ray's *Collection*. STEEVENS.



REG. Lady, I am not well ; else I should answer  
From a full-flowing stomach.—General,  
Take thou my soldiers, prisoners, patrimony ;  
Dispose of them, of me ; the walls are thine :<sup>3</sup>  
Witness the world, that I create thee here  
My lord and master.

GON. Mean you to enjoy him ?

ALB. The let-alone lies not in your good will.<sup>9</sup>

EDM. Nor in thine, lord.

ALB. Half-blooded fellow, yes.

REG. Let the drum strike, and prove my title  
thine.<sup>1</sup> [To EDMUND.

ALB. Stay yet ; hear reason :—Edmund, I arrest  
thee

On capital treason ; and, in thy arrest,<sup>2</sup>

So Milton :

“ And gladly banish *squint suspicion*.” Comus.

HOLT WHITE.

<sup>3</sup> ——— *the walls are thine :*] A metaphorical phrase taken  
from the camp, and signifying, *to surrender at discretion*.

WARBURTON.

A similar allusion occurs in *Cymbeline* :

“ The heavens hold firm *the walls* of thy dear honour.”

STEEVENS.

<sup>9</sup> *The let-alone lies not in your good will.*] Whether he shall  
not or shall, depends not on your choice. JOHNSON.

Albany means to tell his wife, that, however she might want  
the power, she evidently did not want the inclination to prevent  
the match. RITSON.

To *obstruct* their union lies not in your good pleasure : your  
*veto* will avail nothing. MALONE.

<sup>1</sup> Reg. *Let the drum strike, &c.*] So the folio. This line is  
given to the *Bastard* in the quartos, and they read—

*Let the drum strike, and prove my title good.*

Regan, it appears from this speech, did not know that Albany  
had discharged her forces. MALONE.

<sup>2</sup> ——— *thy arrest,*] The quartos read—*thine attain*.

STEEVENS.

This gilded serpent: [*Pointing to Gon.*—for your  
claim, fair sister,

I bar it in the interest of my wife ;  
'Tis she is sub-contracted to this lord,  
And I, her husband, contradict your bans.  
If you will marry, make your love to me,  
My lady is bespoken.

GON.                    An interlude! 3

*ALB.* Thou art arm'd, Gloster:—Let the trumpet  
found : 4

If none appear to prove upon thy person,<sup>5</sup>  
Thy heinous, manifest, and many treasons,  
There is my pledge; [*Throwing down a Glove.*]  
I'll prove it on thy heart,  
Ere I taste bread, thou art in nothing less  
Than I have here proclaim'd thee.

*REG.* Sick, O, sick!

GoN. If not, I'll ne'er trust poison.<sup>6</sup> [*Aside.*

EDM. There's my exchange: [*Throwing down a Glove.*] what in the world he is  
That names me traitor, villain-like he lies:  
Call by thy trumpet: he that dares approach,  
On him, on you, (who not?) I will maintain  
My truth and honour firmly.

*ALB.* A herald, ho!

<sup>3</sup> *An interlude!*] This short exclamation of Goneril is added in the folio edition, I suppose, only to break the speech of Albany, that the exhibition on the stage might be more distinct and intelligible. JOHNSON.

<sup>4</sup> ——— *Let the trumpet sound :*] These words are not in the quartos. MALONE.

<sup>s</sup> —thy person,] The quartos read—thy head. STEEVENS.

—poison.] The folio reads—*medicine*. STEEVENS.

EDM.

A herald, ho, a herald!<sup>7</sup>

ALB. Trust to thy single virtue;<sup>8</sup> for thy soldiers,  
All levied in my name, have in my name  
Took their discharge.

REG.

This sickness grows upon me.

*Enter a Herald.*

ALB. She is not well; convey her to my tent.

[*Exit REGAN, led.*

Come hither, herald,—Let the trumpet sound,—  
And read out this.

OFF. Sound, trumpet.<sup>9</sup>[*A Trumpet sounds.*

Herald reads.

*If any man of quality, or degree, within the lists  
of the army,<sup>1</sup> will maintain upon Edmund, supposed  
earl of Gloster, that he is a manifold traitor, let him  
appear at the third sound of the trumpet: He is bold  
in his defence.*

EDM. Sound.<sup>2</sup>[*1 Trumpet.*

HER. Again.

[*2 Trumpet.*

HER. Again.

[*3 Trumpet.*[*Trumpet answers within.*

<sup>7</sup> *A herald, &c.]* This speech I have restored from the quartos. STEEVENS.

<sup>8</sup> *—thy single virtue;]* i. e. valour; a Roman sense of the word. Thus Raleigh: "The conquest of Palestine with singular *virtue* they performed." STEEVENS.

<sup>9</sup> *Sound, trumpet.]* I have added this from the quartos.

STEEVENS.

<sup>1</sup> *—within the lists of the army,]* The quartos read:—  
*within the host of the army,——.* STEEVENS.

<sup>2</sup> *Edm. Sound.]* Omitted in the folio. MALONE.

*Enter EDGAR, armed, preceded by a Trumpet.*

*ALB.* Ask him his purposes, why he appears  
Upon this call o'the trumpet.

*HER.* What are you?  
Your name, your quality? and why you answer  
This present summons?

*EDG.* Know, my name is lost;  
By treason's tooth bare-gnawn, and canker-bit:  
Yet am I noble,<sup>3</sup> as the adversary  
I come to cope withal.

*ALB.* Which is that adversary?

*EDG.* What's he, that speaks for Edmund earl of  
Gloster?

*EDM.* Himself;—What say'st thou to him?

*EDG.* Draw thy sword;  
That, if my speech offend a noble heart,  
Thy arm may do thee justice: here is mine.<sup>4</sup>  
Behold, it is the privilege of mine honours,

<sup>3</sup> *Yet am I noble, &c.*] One of the quartos reads:

—yet are I mou't,

*Where is the adversary I come to cope withal?*

—are I mou't, is, I suppose, a corruption of—ere I move it.

STEEVENS.

The other quarto also reads—*Where is the adversary, &c.* omitting the words—*Yet am I noble*, which are only found in the folio. The word *withal* is wanting in that copy.

MALONE.

<sup>4</sup> —*here is mine. &c.*] Here I draw my sword. Behold, it is the privilege or right of my profession to draw it against a traitor. I protest therefore, &c.

It is not the *charge itself* (as Dr. Warburton has erroneously stated,) but *the right of bringing the charge and maintaining it with his sword*, which Edgar calls the privilege of his profession.

MALONE.

My oath, and my profession : <sup>5</sup> I protest,—  
 Maugre<sup>6</sup> thy strength, youth, place, and eminence,  
 Despite thy victor sword, and fire-new fortune,  
 Thy valour, and thy heart,—thou art a traitor :  
 False to thy gods, thy brother, and thy father ;  
 Conspirant 'gainst<sup>7</sup> this high illustrious prince ;  
 And, from the extremest upward of thy head,  
 To the descent and dust beneath thy feet,<sup>8</sup>  
 A most toad-spotted traitor. Say thou, *No*,  
 This sword, this arm, and my best spirits, are bent  
 To prove upon thy heart, whereto I speak,  
 Thou liest.

<sup>5</sup> *Behold, it is the privilege of mine honours,*

*My oath, and my profession :*] The charge he is going to bring against the Bastard, he calls *the privilege*, &c. To understand which phraseology, we must consider that the old rights of knighthood are here alluded to ; whose oath and profession required him to discover all treasons, and whose privilege it was to have his challenge accepted, or otherwise to have his charge taken *pro confesso*. For if one who was no knight accused another who was, that other was under no obligation to accept the challenge. On this account it was necessary, as Edgar came disguised, to tell the Bastard he was a knight. WARBURTON.

The *privilege* of this *oath* means the privilege gained by taking the oath administered in the regular initiation of a knight professed. JOHNSON.

The quartos read—it is the privilege of *my tongue*.

STEEVENS.

The folio reads :

*Behold, it is my privilege,*

*The privilege of mine honours,*

*My oath and my profession.* MALONE.

<sup>6</sup> *Maugre*—] i. e. notwithstanding. So, in *Twelfth Night* :  
 “ I love thee so, that *maugre* all thy pride —.”

STEEVENS.

<sup>7</sup> Conspirant 'gainst—] The quartos read :

*Conspicuate* 'gainst.— STEEVENS.

<sup>8</sup> —beneath *thy* feet,] So the quartos. Folio : *below thy foot*. MALONE.



EDM. In wisdom, I should ask thy name;<sup>9</sup>  
 But, since thy outside looks so fair and warlike,  
 And that thy tongue some 'say of breeding breathes,<sup>1</sup>  
 What safe and nicely I might well delay<sup>2</sup>  
 By rule of knighthood, I disdain and spurn:  
 Back do I toss these treasons to thy head;  
 With the hell-hated lie o'erwhelm thy heart;  
 Which, (for they yet glance by, and scarcely bruise,)  
 This sword of mine shall give them instant way,

<sup>9</sup> *In wisdom, I should ask thy name;*] Because, if his adversary was not of equal rank, Edmund might have declined the combat. Hence the herald proclaimed—"If any man of *quality*, or *degree*," &c. So Goneril afterwards says—

"By the law of arms, thou wast not bound to answer  
 "An *unknown* opposite." MALONE.

<sup>1</sup> *And that thy tongue some 'say of breeding breathes,*] 'Say, for *essay*, some show or probability. POPE.

*Say* is sample, a taste. So, in Sidney:

"So good a *say* invites the eye

"A little downward to espy—"

Again, in the Preface to Maurice Kyffin's translation of the *Andria* of Terence, 1588: "Some other like places I could recite, but these shall suffice for a *say*."

Again, in *Revenge for Honour*, by Chapman:

"———But pray do not

"Take the first *say* of her yourselves—"

Again, in *The Unnatural Combat*, by Massinger:

"———or to take

"A *say* of venison, or stale fowl."—

Again, in *Holinshed*, p. 847: "He (C. Wolfey) made dukes and erles to serve him of wine, with a *say* taken," &c. To take the *assaie* was the technical term. STEEVENS.

<sup>2</sup> *What safe and nicely* &c.] The phraseology is here very licentious. I suppose the meaning is, That delay which by the law of knighthood I might make, I scorn to make. *Nicely* is, punctiliously; if I stood on minute forms. This line is not in the quartos; and furnishes one more proof of what readers are so slow to admit, that a whole line is sometimes omitted at the press. The subsequent line without this is nonsense. See Vol. XIV. p. 351, n. 8; and Vol. VI. p. 188, n. 3. MALONE

Where they shall rest for ever.<sup>3</sup>—Trumpets, speak.  
*[Alarums. They fight. EDMUND falls.]*

*ALB.* O save him, save him!

*GON.* This is mere practice, Gloster :<sup>4</sup>  
 By the law of arms,<sup>5</sup> thou wast not bound to answer<sup>6</sup>

An unknown opposite ; thou art not vanquish'd,  
 But cozen'd and beguil'd.

*ALB.* Shut your mouth, dame,  
 Or with this paper shall I stop it :—Hold, sir :—  
 Thou worse than any name, read thine own evil :—  
 No tearing, lady ; I perceive, you know it.

*[Gives the Letter to EDMUND.]*

*GON.* Say, if I do ; the laws are mine, not thine :  
 Who shall arraign me for't ?

*ALB.* Most monstrous !<sup>7</sup>

<sup>3</sup> Where *they shall rest for ever.*] *To that place, where they shall rest for ever ; i. e. thy heart.* MALONE.

<sup>4</sup> *Alb. O save him, save him !*

*Gon. This is mere practice, Gloster :*] Thus all the copies ; but I have ventured to place the two hemistichs to Goneril. 'Tis absurd that Albany, who knew Edmund's treasons, and his own wife's passion for him, should be solicitous to have his life saved.

THEOBALD.

Albany desires that Edmund's life might be spared at present, only to obtain his confession, and to convict him openly by his own letter. JOHNSON.

The words—*Hold, sir,* in Albany's next speech, show that the old copies are right. MALONE.

<sup>5</sup> *By the law of arms,*] So the quartos. Folio—of war.

MALONE.

<sup>6</sup> ——— *thou wast not bound to answer*—] One of the quartos reads—

——— *thou art not bound to offer* &c. STEEVENS.

<sup>7</sup> *Most monstrous !*] So the quarto, of which the first signature is B, and the folio. The other quarto reads—*Monjier,* know'st thou this paper ? The folio—*Most monstrous, O know'st,* &c. MALONE.

Know'st thou this paper?

GON.

Ask me not what I know.

[Exit GONERIL.

ALB. Go after her: she's desperate; govern her.

[To an Officer, who goes out.

EDM. What you have charg'd me with, that have I done;

And more, much more: the time will bring it out;  
'Tis past, and so am I: But what art thou,  
That hast this fortune on me? If thou art noble,  
I do forgive thee.

EDG.

Let's exchange charity.<sup>8</sup>

I am no less in blood than thou art, Edmund;

If more, the more thou hast wrong'd me.

My name is Edgar, and thy father's son.

The gods are just, and of our pleasant vices

Make instruments to scourge us:<sup>9</sup>

The dark and vicious place where thee he got,

Cost him his eyes.

EDM.

Thou hast spoken right, 'tis true;

The wheel is come full circle;<sup>1</sup> I am here.

ALB. Methought, thy very gait did prophecy

"Knowest thou these letters?" says Lear to Ragan, in the old anonymous play, when he shows her both her own and her sister's letters, which were written to procure his death. Upon which she snatches the letters and tears them. STEEVENS.

<sup>8</sup> *Let's exchange charity.*] Our author, by negligence, gives his Heathens the sentiments and practices of Christianity. In *Hamlet* there is the same solemn act of final reconciliation, but with exact propriety, for the personages are Christians:

"Exchange forgiveness with me, noble Hamlet," &c.

JOHNSON.

<sup>9</sup> ——— *to scourge us:*] Thus the quartos. The folio reads:

———— *to plague us.* STEEVENS.

<sup>1</sup> ——— *full circle:*] Quarto, *full circled.* JOHNSON.



Until some half hour past, when I was arm'd,  
 Not sure, though hoping, of this good success,  
 I ask'd his blessing, and from first to last  
 Told him my pilgrimage: But his flaw'd heart,  
 (Alack, too weak the conflict to support!)  
 'Twixt two extremes of passion, joy and grief,  
 Burst smilingly.

EDM. This speech of yours hath mov'd me,  
 And shall, perchance, do good: but speak you on;  
 You look as you had something more to say.

ALB. If there be more, more woful, hold it in;  
 For I am almost ready to dissolve,  
 Hearing of this.

[EDG.<sup>6</sup> This would have seem'd a period  
 To such as love not sorrow; but another,  
 To amplify too-much, would make much more,  
 And top extremity.<sup>7</sup>

<sup>6</sup> [Edg.] The lines between crotchets are not in the folio.

JOHNSON.

<sup>7</sup> — *This would have seem'd a period*

*To such as love not sorrow; but another,*

*To amplify too-much, would make much more,*

*And top extremity.*] The reader easily sees that this reflection refers to the Bastard's desiring to hear more; and to Albany's thinking he had said enough. But it is corrupted into miserable nonsense. We should read it thus:

This would have seem'd a period. But such

As love to amplify another's sorrow

To much, would make much more, and top extremity.

i. e. This to a common humanity would have been thought the utmost of my sufferings; but such as love cruelty are always for adding more to much, till they reach the extremity of misery.

WARBURTON.

The sense may probably be this: *This would have seem'd a period to such as love not sorrow; but—another*, i. e. but I must add *another*, i. e. another period, another kind of conclusion to my story, such as will increase the horrors of what has been already told. So, in *King Richard II.*:



Whilst I was big in clamour, came there a man,  
Who having seen me in my worst estate,  
Shunn'd my abhorr'd society; but then, finding

" I play the torturer, by small and small,  
" To lengthen out the worst." STEEVENS.

*This would have seem'd a period  
To such as love not sorrow; but another,  
To amplify too-much, would make much more,  
And top extremity.]* So, in *Venus and Adonis*:

" Devise extremes beyond extremity."

*Too-much* is here used as a substantive. A *period* is an end or conclusion. So, in *King Richard III*:

" O, let me make the *period* to my curse."

This reflection perhaps refers, as Dr. Warburton has observed, to the Bastard's desiring to hear more, and to Albany's thinking that enough had been said. This, says Edgar, would have seem'd the utmost completion of woe, to such as do not delight in sorrow; but *another*, of a different disposition, to amplify misery, would "give more strength to that which hath too much."

Edgar's words, however, may have no reference to what Edmund has said; and he may only allude to the relation he is about to give of Kent's adding a new sorrow to what Edgar already suffered, by recounting the miseries which the old king and his faithful follower had endured.

Mr. Steevens points thus:

————— *but another;—*  
*To amplify too much, would make much more,*  
*And top extremity:—*

But if such a punctuation be adopted, what shall we do with the word *would*, which is thus left without a nominative case? A preceding editor, who introduced the above punctuation, to obtain some sense, reads and points:

————— *but another:—*  
(*To amplify too-much, to make much more,*  
*And top extremity,)*  
*Whilst I was big &c.*

and indeed without that alteration, the words thus pointed afford, in my apprehension, no sense. MALONE.

Mr. Malone's explanation may be just; and yet it is probable that we are struggling with a passage, the obscurity of which is derived from its corruption. STEEVENS.

Who 'twas that so endur'd, with his strong arms  
 He fasten'd on my neck, and bellow'd out  
 As he'd burst heaven; threw him on my father:<sup>8</sup>  
 Told the most piteous tale of Lear and him,  
 That ever ear receiv'd: which in recounting  
 His grief grew puissant, and the strings of life  
 Began to crack: Twice then the trumpet sounded,<sup>9</sup>  
 And there I left him tranc'd.

*ALB.* But who was this?

*EDG.* Kent, sir, the banish'd Kent; who in disguise  
 Follow'd his enemy king, and did him service  
 Improper for a slave.]

*Enter a Gentleman hastily, with a bloody Knife.*

*GENT.* Help! help! O help!

<sup>8</sup> — *threw him on my father*;] The quartos read:  
 — *threw me on my father.*

The modern editors have corrected the passage, as it is now printed, and as I suppose it to have been originally written. There is tragick propriety in Kent's throwing himself on the body of a deceased friend; but this propriety is lost in the act of clumsily tumbling a son over the lifeless remains of his father.

STEEVENS.

— *threw me on my father*;] Thus both the quartos, where alone this speech is found. Mr. Theobald, and the subsequent editors, read—*threw him* on my father. This is a new and distinct idea; but I do not think myself warranted to adopt it; the text being intelligible, and it being very improbable that the word *me* should have been printed instead of *him*.—Kent in his transport of joy, at meeting Edgar, embraced him with such violence, as to throw him on the dead body of Gloster.

MALONE.

<sup>9</sup> — *the trumpet sounded*,] The quartos, where alone this speech is found, read *trumpets*; but it was certainly a misprint, for one trumpet only had sounded. Dr. Johnson made the correction. MALONE.

EDG. What kind of help?

ALB. Speak, man.

EDG. What means that bloody knife?

GENT. 'Tis hot, it smokes;  
It came even from the heart of<sup>1</sup>—

ALB. Who, man? speak.<sup>2</sup>

GENT. Your lady, fir, your lady: and her sifter  
By her is poison'd; she confesses it.<sup>3</sup>

EDM. I was contracted to them both; all three  
Now marry in an instant.<sup>4</sup>

ALB. Produce their bodies, be they alive or  
dead!—  
This judgment<sup>5</sup> of the heavens, that makes us  
tremble,  
Touches us not with pity. [Exit Gentleman.

<sup>1</sup> — from the heart of —] Here the folio, in defiance of metre and propriety, adds—

— O she's dead! STEEVENS.

<sup>2</sup> Who, man? speak.] The folio reads, *Who dead? Speak man.* STEEVENS.

<sup>3</sup> — she confesses it.] Thus the first and second folio. The quartos—she *has* [and *hath*] confess'd it. As these readings are equally proper, I have chosen the more metrical of the two.

STEEVENS.

<sup>4</sup> Now marry in an instant.] In the folio, after these words, we have—

Edg. *Here comes Kent.*

*Enter Kent.*

and the words—*O, is this he*, are spoken by Albany, immediately after *touches us not with pity*. I have followed the quartos.

MALONE.

<sup>5</sup> This judgment &c.] If Shakspeare had studied Aristotle all his life, he would not perhaps have been able to mark with more precision the distinct operations of *terror* and *pity*. TYRWHITT.

This is the reading of the folio. The quartos have—*This justice* &c. MALONE.

*Enter KENT.*

*EDG.* Here comes Kent, sir.<sup>6</sup>

*ALB.* O! it is he.<sup>7</sup>

The time will not allow the compliment,  
Which very manners urges.

*KENT.* I am come  
To bid my king and master aye good night;  
Is he not here?

*ALB.* Great thing of us forgot!—  
Speak, Edmund, where's the king? and where's  
Cordelia?—

See'st thou this object, Kent?

[*The Bodies of GONERIL and REGAN are brought in.*]

*KENT.* Alack, why thus?

*EDM.* Yet Edmund was belov'd:<sup>8</sup>  
The one the other poison'd for my sake,  
And after flew herself.

*ALB.* Even so.—Cover their faces.

<sup>6</sup> *Here comes Kent, sir.*] The manner in which Edgar here mentions Kent, seems to require the lines which are inserted from the first edition in the foregoing scene. JOHNSON.

<sup>7</sup> *O! it is he.*] Thus the quartos, Folio: *O, is this he?*

MALONE.

<sup>8</sup> *Yet Edmund was belov'd:*] Rowe's dying Rake suggests to himself a similar consolation, arising from the remembrance of successful gallantry:

"Yet, let not this advantage swell thy pride;

"I conquer'd in my turn, *in love I triumph'd.*"

Dryden's *Don Sebastian* felicitates himself on the same circumstance.

Thus also in *The Double Marriage* by Fletcher:

"—this happiness yet stays with me:

"You have been mine." STEEVENS.

EDM. I pant for life:—Some good I mean to do,  
 Despite of mine own nature. Quickly send,—  
 Be brief in it,—to the castle; for my writ  
 Is on the life of Lear, and on Cordelia:—  
 Nay, send in time.

ALB. Run, run, O, run—

EDG. To who, my lord?—Who has the office?  
 send

Thy token of reprieve.

EDM. Well thought on; take my sword,  
 Give it the captain.<sup>9</sup>

ALB. Haste thee, for thy life.<sup>1</sup> [*Exit EDGAR.*

EDM. He hath commission from thy wife and me  
 To hang Cordelia in the prison, and  
 To lay the blame upon her own despair,  
 That she fordid herself.<sup>2</sup>

ALB. The gods defend her! Bear him hence  
 awhile. [*EDMUND is borne off.*

<sup>9</sup> *Give it the captain.]* The quartos read:

——“Take my sword, the captain,

“Give it the captain.——” STEEVENS.

<sup>1</sup> Alb. *Haste thee, for thy life.]* Thus the quartos. In the folio this speech is improperly assigned to *Edgar*, who had the moment before received *the token of reprieve*, which Edmund enjoined him to give the officer, in whose custody Lear was.

MALONE.

<sup>2</sup> *That she fordid herself.]* To *for-do*, signifies to *destroy*. It is used again in *Hamlet*, Act V:

“——did, with desperate hand,

“*For-do* its own life.”—— STEEVENS.

Here the folio and quarto B unnecessarily add—*That she fordid herself*, i. e. destroyed herself. I have followed the quarto A.

MALONE.



*Enter LEAR, with CORDELIA dead in his Arms;*<sup>3</sup>  
*EDGAR, Officer, and Others.*

*LEAR.* Howl, howl, howl, howl!—O, you are  
 men of stones;

Had I your tongues and eyes, I'd use them so  
 That heaven's vault should crack:—O, she is gone  
 for ever!—

I know when one is dead, and when one lives;  
 She's dead as earth:—Lend me a looking-glass;  
 If that her breath will mist or stain the stone,  
 Why, then she lives.

*KENT.* Is this the promis'd end?

*EDG.* Or image of that horror?<sup>4</sup>

<sup>3</sup> ——— *Cordelia dead in his arms* ;] This princess, according to the old historians, retired with victory from the battle which she conducted in her father's cause, and thereby replaced him on the throne: but in a subsequent one fought against her (after the death of the old king) by the sons of Goneril and Regan, she was taken, and died miserably in prison. The poet found this in history, and was therefore willing to precipitate her death, which he knew had happened but a few years after. The dramatick writers of this age suffered as small a number of their heroes and heroines to escape as possible; nor could the filial piety of this lady, any more than the innocence of Ophelia, prevail on Shakspeare to extend her life beyond her misfortunes.

STEEVENS.

Geoffrey of Monmouth, the original relater of this story, says, that Cordelia was thrown by her nephews into prison, "where, for grief at the loss of her kingdom, she killed herself."

MALONE.

<sup>4</sup> *Kent.* Is this the promis'd end?

*Edg.* Or image of that horror?] It appears to me that by the *promis'd end* Kent does not mean that conclusion which the state of their affairs seemed to promise, but the end of the world. In St. Mark's Gospel, when Christ foretels to his disciples the end of the world, and is describing to them the signs that were to precede, and mark the approach of, our final dissolution, he

ALB.

Fall, and cease!<sup>15</sup>

says, "For in those days *shall be affliction such as was not from the beginning of the creation which God created, unto this time, neither shall be:*" and afterwards he says, "Now the brother shall betray the brother to death, and the father the son; and children shall rise up against their parents, and shall cause them to be put to death." Kent in contemplating the unexampled scene of exquisite affliction which was then before him, and the unnatural attempt of Goneril and Regan against their father's life, recollects these passages, and asks, whether that was the end of the world that had been foretold to us. To which Edgar adds, or only a representation or resemblance of that horror?

So Macbeth, when he calls upon Banquo, Malcolm, &c. to view Duncan murdered, says—

"——up, up, and see

"*The great doom's image!*"

There is evidently an allusion to the same passages in scripture, in a speech of Gloucester's, which he makes in the second scene of the first Act:

"These late eclipses in the sun and moon portend no good to us;—love cools; friendship falls off; brothers divide; in cities, mutinies; in countries, discord; in palaces treason; and the bond cracked 'twixt son and father. This villain of mine comes under the prediction; *there's son against father; the king falls from the bias of nature; there's father against child:* We have seen the best of our time."

If any critics should urge it as an objection to this explanation, that the persons of the drama are pagans, and of consequence unacquainted with the scriptures, they give Shakspeare credit for more accuracy than I fear he possessed. M. MASON.

This note deserves the highest praise, and is inserted in the present work with the utmost degree of gratitude to its author.

STEEVENS.

I entirely agree with Mr. Mason in his happy explanation of this passage. In a speech which our poet has put into the mouth of young Clifford in *The Second Part of King Henry VI.* a similar imagery is found. On seeing the dead body of his father, who was slain in battle by the Duke of York, he exclaims—

"—O, let the vile world end,

"And the premised flames of the last day

"Knit earth and heaven together!

"Now let the general trumpet blow his blast,

"Particularities and petty sounds

"To cease!"

LEAR. This feather stirs;<sup>6</sup> she lives! if it be so,

There is no trace of these lines in the old play on which *The Second Part of King Henry VI.* was formed.

*Image* is again used for delineation or representation, in *King Henry IV.* P. I. "No counterfeit, but the true and perfect *image* of life indeed."

Again, in *Hamlet*: "The play is the *image* of a murder done in Vienna."

Mr. M. Mason has not done justice to his ingenious explanation of these words, by not quoting the whole of the passage in *Macbeth*!

"—up, up, and see

" *The great doom's image!* Malcolm! Banquo!

" As from your graves rise up, and walk like sprights,

" To countenance this *horror*."

Here we find *disjecti membra poetæ*; the second and fourth line, taken together, furnishing us with the very expression of the text. MALONE.

<sup>5</sup> *Fall, and cease!*] Albany, is looking with attention on the pains employed by Lear to recover his child, and knows to what miseries he must survive, when he finds them to be ineffectual. Having these images present to his eyes and imagination, he cries out, *Rather fall, and cease to be, at once, than continue in existence only to be wretched.* So, in *All's Well*, &c. to *cease* is used for to *die*: and in *Hamlet*, the death of majesty is called "the *cease* of majesty."

Again, in *All's well that ends well*:

" Or, ere they meet, in me, O nature, *cease!*

" Both suffer under this complaint you bring,

" And both shall *cease*, without your remedy."

STEEVENS.

The word is used nearly in the same sense in a former scene in this play:

" Bids the wind blow the earth into the sea,

" Or swell the curled waters 'bove the main,

" That things might change or *cease*."

I doubt, however, whether Albany's speech is addressed to *Lear*. MALONE.

To whom then is it addressed? STEEVENS.

There is a passage in *The Double Marriage* of Fletcher, which supports Steevens's conjecture: Juliana says to Violett—

" Be what you please, this happiness yet stays with me,

" You have been mine:—oh my unhappy fortune!

It is a chance that does redeem all sorrows  
That ever I have felt.

KENT. O my good master! [*Kneeling.*

LEAR. Pr'ythee, away.

EDG. 'Tis noble Kent, your friend.

LEAR. A plague upon you, murderers, traitors  
all!

I might have sav'd her; now she's gone for ever!—  
Cordelia, Cordelia, stay a little. Ha!  
What is't thou say'st?—Her voice was ever soft,  
Gentle, and low; an excellent thing in woman:—  
I kill'd the slave that was a hanging thee.

OFF. 'Tis true, my lords, he did.

LEAR. Did I not, fellow?  
I have seen the day, with my good biting faulchion

“ *Pand.* — *Nay break, and die.*

“ *Jul.* It cannot yet; I must live

“ Till I see this man blest in his new love,

“ And then—” M. MASON.

<sup>6</sup> *This feather stirs;*] So, in *The White Devil, or Vittoria Corombona*, 1612: “Fetch a looking-glass, see if his breath will not stain it; or pull some *feathers* from my pillow, and lay them to his lips.” STEEVENS.

A common experiment of applying a light feather to the lips of a person supposed to be dead, to see whether he breathes. There is the same thought in *K. Henry IV.* P. II. Act IV. sc. iv:

“ ————— By his gates of breath

“ There lies a downy feather, which stirs not.”

And to express a total stillness in the air, in Donne's poem, called *The Calm*, there is the like sentiment; which Jonson, in his conversation with Drummond of Hawthornden, highly commended:

“ ————— in one place lay

“ *Feathers and dust*, to-day and yesterday.” WHALLEY.

? ——— murderers, traitors all!] Thus the folio. The quartos read—*murderous* traitors all. MALONE.



I would have made them skip :<sup>8</sup> I am old now,  
And these same crosses spoil me.—Who are you ?  
Mine eyes are none o'the best :—I'll tell you straight.

KENT. If fortune brag of two she lov'd and hated,  
One of them we behold.<sup>9</sup>

LEAR. This is a dull fight :<sup>1</sup> Are you not Kent ?

KENT. The same ;  
Your servant Kent : Where is your servant Caius ?

LEAR. He's a good fellow, I can tell you that ;  
He'll strike, and quickly too :—He's dead and rotten.

<sup>8</sup> *I have seen the day, with my good biting faulchion*

*I would have made them skip :*] It is difficult for an author who never peruses his first works, to avoid repeating some of the same thoughts in his latter productions. What Lear has just said, had been anticipated by Justice Shallow in *The Merry Wives of Windsor* : “I have seen the time with my long sword I would have made your four tall fellows skip like rats.” It is again repeated in *Othello* :

“ ——— I have seen the day

“ That with this little arm and this good sword

“ I have made my way,” &c. STEEVENS.

<sup>9</sup> *If fortune brag of two she lov'd and hated,*

*One of them we behold.*] I suppose by the two whom fortune once loved, and then hated, Kent means, Lear and himself ; and that each of them, looking on the other, saw a rare instance of her caprice. He may, however, be only thinking of Lear, the object of her hate.

This is the reading of the folio. The quartos read—lov'd or hated ; and they may be right, if the interpretation last given be the true one. MALONE.

The meaning of this passage appears to me to be this. If Fortune, to display the plenitude of her power, should brag of two persons, one of whom she had highly elevated, and the other she had wofully depressed, we now behold the latter. The quarto reads—*She lov'd or hated*, which seems to confirm this explanation ; but either reading will express the same sense.

M. MASON.

<sup>1</sup> *This is a dull fight :*] This passage is wanting in the quartos. So, in *Macbeth* :

“ This is a sorry fight.” STEEVENS.



KENT. No, my good lord; I am the very man;—

LEAR. I'll see that straight.

KENT. That, from your first of difference and decay,<sup>2</sup>

Have follow'd your sad steps.

LEAR. . . . . You are welcome hither.

KENT. Nor no man else;<sup>3</sup> all's cheerless, dark,  
and deadly.—

Your eldest daughters have fore-doom'd themselves,<sup>4</sup>  
And desperately are dead.

LEAR. . . . . Ay, so I think.

ALB. He knows not what he says;<sup>5</sup> and vain it is  
That we present us to him.

EDG. . . . . Very bootless.

*Enter an Officer.*

OFF. Edmund is dead, my lord.

<sup>2</sup> ———of difference and decay,] Decay for misfortunes.

WARBURTON.

The quartos read :

*That from your life of difference and decay.* STEEVENS.

<sup>3</sup> *Nor no man else;*] Kent means, *I welcome!* No, nor no man else. MALONE.

<sup>4</sup> ———fore-doom'd themselves,] Thus the quartos. The folio reads,—*fordone*.

Have *fore-doom'd themselves* is—have anticipated their own doom. To *fordo* is to destroy. So, in Taylor, the water-poet's character of a strumpet :

“ So desperately had ne'er *fordone* themselves.”

Again, in *A Warning for faire Women*, &c. 1599 : “ Speak who has done this deed ? thou hast not *fordone* thyself, hast thou ? ” STEEVENS.

See Vol. IV. p. 493, n. 7. MALONE.

<sup>5</sup> ———he says;] The quartos read—he *sees*, which may be right. STEEVENS.

ALB.

That's but a trifle here.—

You lords, and noble friends, know our intent.  
What comfort to this great decay may come,<sup>6</sup>  
Shall be applied: For us, we will resign,  
During the life of this old majesty,  
To him our absolute power:—You, to your rights;  
[To EDGAR and KENT.]

With boot, and such addition as your honours  
Have more than merited.<sup>7</sup>—All friends shall taste  
The wages of their virtue, and all foes  
The cup of their deservings.—O, see, see!

LEAR. And my poor fool is hang'd!<sup>8</sup> No, no, no  
life:

<sup>6</sup> *What comfort to this great decay may come,]* This great decay is Lear, whom Shakspere poetically calls so, and means the same as if he had said, *this piece of decay'd royalty, this ruin'd majesty.* STEEVENS.

A preceding passage in which Gloster laments Lear's frenzy, fully supports Mr. Steevens's interpretation :

"O ruin'd piece of nature ! This great world

" Shall so wear out to nought."

Again, in *Julius Cæsar*:

"Thou art the *ruins* of the noblest man," &c.

MALONE.

7 ——— You, to your rights;

With boot, and such addition as your honours

*Have more than merited.*] These lines are addressed to Kent as well as to Edgar, else the word *honours* would not have been in the plural number. By *honours* is meant *honourable conduct*. M. MASON.

*With boot,*] With advantage, with increase. JOHNSON.

<sup>8</sup> *And my poor fool is hang'd !*] This is an expression of tenderness for his dead Cordelia (not his fool, as some have thought) on whose lips he is still intent, and dies away while he is searching there for indications of life.

*Poor fool*, in the age of Shakspeare, was an expression of endearment. So, in his *Antony and Cleopatra*:

“ ——— poor venomous fool,

"Be angry and despatch."—

Why should a dog, a horse, a rat, have life,

Again, in *King Henry VI.* P. III :

“ So many weeks ere the *poor fools* will yearn.”

Again, in *Romeo and Juliet* :

“ And, *pretty fool*, it stinted and said—ay.”

Again, in *The Two Gentlemen of Verona*, where Julia is speaking of her lover Proteus :

“ Alas, *poor fool* ! why do I pity him ?”

I may add, that the *Fool* of Lear was long ago forgotten. Having filled the space allotted him in the arrangement of the play, he appears to have been silently withdrawn in the 6th scene of the 3d Act.—That the thoughts of a father, in the bitterest of all moments, while his favourite child lay dead in his arms, should recur to the antick who had formerly diverted him, has somewhat in it that I cannot reconcile to the idea of genuine sorrow and despair.

Besides this, Cordelia was recently hanged; but we know not that the *Fool* had suffered in the same manner, nor can imagine why he should. The party adverse to Lear was little interested in the fate of his jester. The only use of him was to contrast and alleviate the sorrows of his master; and, that purpose being fully answered, the poet's solicitude about him was at an end.

The term—*poor fool* might indeed have misbecome the mouth of a vassal commiserating the untimely end of a princess, but has no impropriety when used by a weak, old, distracted king, in whose mind the distinctions of nature only survive, while he is uttering his last frantick exclamations over a murdered daughter.

Should the foregoing remark, however, be thought erroneous, the reader will forgive it, as it serves to introduce some contradictory observations from a critick, in whose taste and judgment too much confidence cannot easily be placed. STEEVENS.

I confess, I am one of those who *have thought* that Lear means his *Fool*, and not *Cordelia*. If he means *Cordelia*, then what I have always considered as a beauty, is of the same kind as the accidental stroke of the pencil that produced the foam.—Lear's affectionate remembrance of the *Fool* in this place, I used to think, was one of those strokes of genius, or of nature, which are so often found in Shakspeare, and in him only.

Lear appears to have a particular affection for this *Fool*, whose fidelity in attending him, and endeavouring to divert him in his distress, seems to deserve all his kindness.

*Poor fool and knave*, says he, in the midst of the thunder-storm, *I have one part in my heart that's sorry yet for thee.*

And thou no breath at all? O, thou wilt come no more,

It does not, therefore, appear to me, to be allowing too much consequence to the *Fool*, in making Lear bestow a thought on him, even when in still greater distress. Lear is represented as a good-natured, passionate, and rather weak old man; it is the old age of a cockered spoilt boy. There is no impropriety in giving to such a character those tender domestick affections, which would ill become a more heroick character, such as Othello, Macbeth, or Richard III.

The words—*No, no, no life*; I suppose to be spoken, not tenderly, but with passion: Let nothing now live;—let there be universal destruction;—*Why should a dog, a horse, a rat, have life, and thou no breath at all?*

It may be observed, that as there was a necessity, the necessity of propriety at least, that this *Fool*, the favourite of the author, of Lear, and consequently of the audience, should not be lost or forgot, it ought to be known what became of him.—However, it must be acknowledged, that we cannot infer much from thence; Shakspeare is not always attentive to finish the figures of his groups.

I have only to add, that if an actor, by adopting the interpretation mentioned above, of applying the words *poor fool* to Cordelia, the audience would, I should imagine, think it a strange mode of expressing the grief and affection of a father for his dead daughter, and that daughter a queen.—The words *poor fool*, are undoubtedly expressive of endearment; and Shakspeare himself, in another place speaking of a dying animal, calls it *poor dappled fool*: but it never is, nor never can be, used with any degree of propriety, but to commiserate some very inferior object, which may be loved, without much esteem or respect.

SIR JOSHUA REYNOLDS.

It is not without some reluctance that I express my dissent from the friend whose name is subscribed to the preceding note; whose observations on all subjects of criticism and taste are so ingenious and just, that posterity may be at a loss to determine, whether his consummate skill and execution in his own art, or his judgment on that and other kindred arts, were superior. But *magis amica veritas* should be the motto of every editor of Shakspeare; in conformity to which I must add, that I have not the smallest doubt that Mr. Steevens's interpretation of these words is the true one. The passage indeed before us appears to me so clear, and so inapplicable to any person but Cordelia, that I fear the reader may think any further comment on it altogether superfluous.



Never, never, never, never, never!—

It is observable that Lear from the time of his entrance in this scene to his uttering these words, and from thence to his death, is wholly occupied by the loss of his daughter. He is diverted indeed from it for a moment by the intrusion of Kent, who forces himself on his notice; but he instantly returns to his beloved Cordelia, over whose dead body he continues to hang. He is now himself in the agony of death; and surely, at such a time, when his heart is just breaking, it would be highly unnatural that he should think of his Fool. But the great and *decisive* objection to such a supposition is that which Mr. Steevens has mentioned—that Lear has just seen his daughter *hanged*, having unfortunately been admitted too late to preserve her life, though time enough to punish the perpetrator of the act: but we have no authority whatsoever for supposing his Fool hanged also.

Whether the expression—*poor fool*—can be applied with propriety only to *inferior objects, for whom we have not much respect or esteem*, is not, I conceive, the question. Shakspeare does not always use his terms with strict propriety, but he is always the best commentator on himself, and he certainly *has* applied this term in another place to the *young, the beautiful, and innocent*, Adonis, the object of somewhat more than the esteem of a goddess:

“For pity now she can no more detain him;

“The *poor fool* prays her that he may depart.”

Again, though less appositely, in *Twelfth Night*:

“Alas, *poor fool*, how have they baffled thee!”

Again, in *Much Ado about Nothing*:

“Lady, you have a merry heart.

“*Beat.* Yes, my lord, I thank it, *poor fool*, it keeps  
on the windy side of care.”

Again, in *The Winter's Tale*:

“——Do not weep, *good fools*,

“There is no cause.”

In *Romeo and Juliet* a similar term of endearment is employed. Mercutio, speaking of Romeo, whom certainly he both esteemed and loved, says—

“The *ape* is dead, and I must conjure him.”

Nor was the phraseology, which has occasioned this long note, peculiar to Shakspeare. It was long before his time incorporated in our language; as appears from the following passage in the old poem entitled *The History of Romeus and Juliet*, 1562:

“Yea, he forgets himself, he is the wretch so bolde

“To ask her name that without force doth him in bon-  
dage hold;



Pray you, undo this button :<sup>9</sup> Thank you, sir.—  
Do you see this ?<sup>1</sup> Look on her,—look,—her lips,—  
Look there, look there!— [He dies.

EDG. He faints!—My lord, my lord,—

KENT. Break, heart ; I pr'ythee, break !<sup>2</sup>

EDG. Look up, my lord.

KENT. Vex not his ghost : O, let him pass !<sup>3</sup> he  
hates him,

“ Ne how to unloose his bondes doth the *poor foole* devise,  
“ But only seeketh by her sight to feed his hungry eyes.”

In old English a *fool* and an *innocent* were synonymous terms.  
Hence probably the peculiar use of the expression—*poor fool*.  
In the passage before us, Lear, I conceive, means by it, *dear*,  
*tender*, *helpless innocence* ! MALONE.

<sup>9</sup> *Pray you undo this button :*] The Rev. Dr. J. Warton  
judiciously observes, that the swelling and heaving of the heart  
is described by *this* most expressive circumstance.

So, in *The Honest Lawyer*, 1616:

“ — oh my heart ! —

“ It beats so it has broke my buttons.”

Again, in *King Richard III*:

“ — Ah, cut my lace asunder,

“ That my pent heart may have some scope to beat,

“ Or else I swoon with this dead-killing news !”

Again, in *The Winter's Tale*:

“ O, cut my lace ; lest my heart, cracking it,

“ Break too !”

and, as Mr. Malone adds, from N. Field's *A Woman's a Weathercock*, 1612 :

“ — swell heart ! buttons fly open !

“ Thanks gentle doublet, else my heart had broke.”

STEEVENS.

<sup>1</sup> *Do you see this ? &c.*] This line and the following hemistich,  
are not in the quartos. After *thank you, sir*, they have only the  
interjection *O*, five times repeated. MALONE.

<sup>2</sup> *Break, heart ; &c.*] This line is in the quartos given to the  
dying Lear. MALONE.

<sup>3</sup> — *O, let him pass !*] See p. 537, n. 1. MALONE.

That would upon the rack of this tough world<sup>4</sup>  
Stretch him out longer.

EDG. O, he is gone, indeed.

KENT. The wonder is, he hath endur'd so long :  
He but usurp'd his life.

ALB. Bear them from hence.—Our present business  
Is general woe. Friends of my soul, you twain  
[To KENT and EDGAR.  
Rule in this realm, and the gor'd state sustain.

KENT. I have a journey, sir, shortly to go ;  
My master calls, and I must not say, no.<sup>5</sup>

<sup>4</sup> — *this tough world*—] Thus all the copies. Mr. Pope changed it to *rough*, but, perhaps, without necessity. This *tough world* is this *obdurate rigid world*. STEEVENS.

<sup>5</sup> — *I must not say, no.*] The modern editors have supposed that Kent expires after he has repeated these two last lines ; but the speech rather appears to be meant for a despairing than a dying man ; and as the old editions give no marginal direction for his death, I have forbore to insert any.

I take this opportunity of retracting a declaration which I had formerly made on the faith of another person, viz. that the quartos, 1608, were exactly alike. I have since discovered they vary one from another in many instances. STEEVENS.

The second folio, at the end of this speech, has the word—*Dyes*, in the margin. RITSON.

Kent in his entrance in this scene says—

“ I am come

“ To bid my king and master aye good night ;”—

but this, like the speech before us, only marks the despondency of the speaker. The word *shortly* [i. e. some time hence, at no very distant period,] decisively proves, that the poet did not mean to make him die on the scene. He merely says that he shall not *live long*, and therefore cannot undertake the office assigned to him.

The marginal direction, *he dies*, was first introduced by the ignorant editor of the second folio. MALONE.

*ALB.* The weight of this sad time we must obey;<sup>6</sup>  
 Speak what we feel, not what we ought to say.  
 The oldest hath borne most: we, that are young,  
 Shall never see so much, nor live so long.

[*Exeunt, with a dead March.*<sup>7</sup>

<sup>6</sup> *The weight of this sad time &c.*] This speech from the authority of the old quarto is rightly placed to Albany: in the edition by the players, it is given to Edgar, by whom, I doubt not, it was of custom spoken. And the cause was this: he who played Edgar, being a more favourite actor than he who performed Albany, in spite of decorum it was thought proper he should have the last word. THEOBALD.

<sup>7</sup> The tragedy of Lear is deservedly celebrated among the dramas of Shakspeare. There is perhaps no play which keeps the attention so strongly fixed; which so much agitates our passions, and interests our curiosity. The artful involutions of distinct interests, the striking oppositions of contrary characters, the sudden changes of fortune, and the quick succession of events, fill the mind with a perpetual tumult of indignation, pity, and hope. There is no scene which does not contribute to the aggravation of the distress or conduct of the action, and scarce a line which does not conduce to the progress of the scene. So powerful is the current of the poet's imagination, that the mind which once ventures within it, is hurried irresistibly along.

On the seeming improbability of Lear's conduct, it may be observed, that he is represented according to histories at that time vulgarly received as true. And, perhaps, if we turn our thoughts upon the barbarity and ignorance of the age to which this story is referred, it will appear not so unlikely as while we estimate Lear's manners by our own. Such preference of one daughter to another, or resignation of dominion on such conditions, would be yet credible, if told of a petty prince of Guinea or Madagascar. Shakspeare, indeed, by the mention of his earls and dukes, has given us the idea of times more civilized, and of life regulated by softer manners; and the truth is, that though he so nicely discriminates, and so minutely describes the characters of men, he commonly neglects and confounds the characters of ages, by mingling customs ancient and modern, English and foreign.

My learned friend, Mr. Warton, who has in *The Adventurer* very minutely criticised this play, remarks, that the instances of

cruelty are too savage and shocking, and that the intervention of Edmund destroys the simplicity of the story. These objections may, I think, be answered, by repeating, that the cruelty of the daughters is an historical fact, to which the poet has added little, having only drawn it into a series of dialogue and action. But I am not able to apologize with equal plausibility for the extrusion of Gloucester's eyes, which seems an act too horrid to be endured in dramatick exhibition, and such as must always compel the mind to relieve its distresses by incredulity. Yet let it be remembered that our author well knew what would please the audience for which he wrote.

The injury done by Edmund to the simplicity of the action is abundantly recompensed by the addition of variety, by the art with which he is made to co-operate with the chief design, and the opportunity which he gives the poet of combining perfidy with perfidy, and connecting the wicked son with the wicked daughters, to impress this important moral, that villainy is never at a stop, that crimes lead to crimes, and at last terminate in ruin.

But though this moral be incidentally enforced, Shakspeare has suffered the virtue of Cordelia to perish in a just cause, contrary to the natural ideas of justice, to the hope of the reader, and what is yet more strange, to the faith of chronicles. Yet this conduct is justified by *The Spectator*, who blames Tate for giving Cordelia success and happiness in his alteration, and declares, that in his opinion, *the Tragedy has lost half its beauty*. Dennis has remarked, whether justly or not, that, to secure the favourable reception of *Cato, the town was poisoned with much false and abominable criticism*, and that endeavours had been used to discredit and decry poetical justice. A play in which the wicked prosper, and the virtuous miscarry, may doubtless be good, because it is a just representation of the common events of human life: but since all reasonable beings naturally love justice, I cannot easily be persuaded, that the observation of justice makes a play worse; or, that if other excellencies are equal, the audience will not always rise better pleased from the final triumph of persecuted virtue.

In the present case the publick has decided.\* Cordelia, from the time of Tate, has always retired with victory and felicity. And, if my sensations could add any thing to the general suf-

\* Dr. Johnson should rather have said that the managers of the theatres royal have acquiesced, and the publick has been obliged to acquiesce in their decision. The altered play has the upper gallery on its side; the original drama was patronized by Addison:

“*Victrix causa Diis placuit, sed victa Catoni.*” STEEVENS.



frage, I might relate, I was many years ago so shocked by Cordelia's death, that I know not whether I ever endured to read again the last scenes of the play till I undertook to revise them as an editor.

There is another controversy among the criticks concerning this play. It is disputed whether the predominant image in Lear's disordered mind be the loss of his kingdom or the cruelty of his daughters. Mr. Murphy, a very judicious critick, has evinced by induction of particular passages, that the cruelty of his daughters is the primary source of his distress, and that the loss of royalty affects him only as a secondary and subordinate evil. He observes, with great justness, that Lear would move our compassion but little, did we not rather consider the injured father than the degraded king.

The story of this play, except the episode of Edmund, which is derived, I think, from Sidney, is taken originally from Geoffrey of Monmouth, whom Holinshed generally copied; but perhaps immediately from an old historical ballad. My reason for believing that the play was posterior to the ballad, rather than the ballad to the play, is, that the ballad has nothing of Shakspeare's nocturnal tempest, which is too striking to have been omitted, and that it follows the chronicle; it has the rudiments of the play, but none of its amplifications: it first hinted Lear's madness, but did not array it in circumstances. The writer of the ballad added something to the history, which is a proof that he would have added more, if more had occurred to his mind, and more must have occurred if he had seen Shakspeare. JOHNSON.

The episode of Gloster and his sons is borrowed from Sidney's *Arcadia*, in which we find the following chapter, which is said to be entitled, in the first edition of 1590, "The pitifull state and storie of the Paphlagonian unkinde king, and his kind sonne: first related by the sonne, then by the blind father."

In the second edition printed in folio in 1593, there is no division of chapters. There the story of the king of Paphlagonia commences in p. 69, b, and is related in the following words:

"It was in the kingdome of *Galacia*, the season being (as in the depth of winter) very cold, and as then sodainely growne to so extreame and foule a storme, that neuer any winter (I thinke) brought forth a fowler child; so that the princes were euen compelled by the haile, that the pride of the winde blew into their faces, to seeke some shrowding place, which a certaine hollow rocke offering vnto them, they made it their shield against the tempests furie. And so staying there, till the violence thereof was passed, they heard the speech of a couple, who, not per-



ceiuing them, (being hidde within that rude canopy) helde a straunge and pitifull disputation, which made them steppe out; yet in such sort, as they might see vnseene. There they perceaued an aged man, and a young, scarcely come to the age of a man, both poorely arrayed, extreemely weather-beaten; the olde man blinde, the young man leading him: and yet through all those miseries, in both there seemed to appeare a kind of noblenesse, not futable to that affliction. But the first words they heard, were these of the old man. Well, *Leonatus*, (said he) since I cannot perswade thee to leade mee to that which should end my grieffe, and thy trouble, let me now entreat thee to leaue me: feare not, my miserie cannot be greater then it is, and nothing doth become me but miserie; feare not the danger of my blind steps; I cannot fall worse then I am. And doo not, I pray thee, doo not obstinately continue to infect thee with my wretchednes. But flie, flie from this region, only worthy of me. Deare father, (answered he,) doo not take away from me the onely remnant of my happinesse: while I haue power to doo you seruice, I am not wholly miserable: Ah, my sonne, (said he, and with that he groned, as if sorrow straue to breake his harte,) how euill fits it me to haue such a sonne, and how much doth thy kindnesse vpbraide my wickednesse! These dolefull speeches, and some others to like purpose, (well showing they had not been borne to the fortune they were in,) moued the princes to goe out vnto them, and aske the younger, what they were. Sirs, (answered he, with a good grace, and made the more agreeable by a certain noble kinde of pitiousnes) I see well you are straungers, that know not our miserie, so well here knowne, that no man dare know, but that we must be miserable. In deede our state is such, as though nothing is so needful vnto vs, as pittie, yet nothing is more dangerous vnto vs then to make our selues so knowne as may stirre pittie. But your presence promiseth, that cruelty shall not ouer-runne hate. And if it did, in truth our state is soncke below the degree of feare.

“This old man whom I leade, was lately rightfull prince of this countrie of *Paphlagonia*, by the hard-hearted vngratefulnes of a sonne of his, depriued, not onely of his kingdom (whereof no forraine forces were euer able to spoyle him) but of his sight; the riches which nature graunts to the poorest creatures, Whereby, and by other his vnnaturall dealings, he hath been driuen to such grieffe, as euen now he would haue had me to haue led him to the toppe of this rocke, thence to cast himselfe headlong to death: and so would haue made me, who receiued my life of him, to be the worker of his destruction. But noble gentlemen, (said he) if either of you haue a father, and feelee what duetifull affection is engrafted in a sonnes heart, let me

entreate you to conuay this afflicted prince to some place of rest and securitie. Amongst your worthie actes it shall be none of the least, that a king, of such might and fame, and so vniustlie oppressed, is in any sort by you relieved.

“ But before they coule make him aunswere, his father began to speake. Ah, my sonne, (said he) how euill an historian are you, that leaue out the chief knot of all the discourse? my wickednes, my wickednes. And if thou doest it to spare my ears, (the onely sense now left mee proper for knowledge,) assure thy selfe thou doest mistake me. And I take witnesse of that sunne which you see, (with that he cast vp his blinde eies, as if he would hunt for light,) and wish my selfe in worse case then I doe wish my selfe, which is as euill as may bee, if I speake vntruely, that nothing is so welcome to my thoughts, as the publishing of my shame. Therefore know you, gentlemen, (to whome from my heart I wish that it may not proue some ominous foretoken of misfortune to haue met with such a miser as I am,) that whatsoeuer my sonne (ô God, that truth bindes me to reproch him with the name of my son!) hath saide, is true. But besides those truthes, this also is true; that hauing had in lawfull marriage, of a mother fitte to beare roiall children, this sonne, (such a one as partly you see, and better shall knowe by my short declaration,) and so enjoyed the expectations in the world of him, till he was growen to iustifie their expectations, (so as I needed enuie no father for the chiefe comfort of mortalitie, to leaue an other ones selfe after me,) I was carried by a bastard sonne of mine (if at least I be bounde to beleue the words of that base woman my concubine, his mother,) first to mislike, then to hate, lastly to destroy, or to doo my best to destroy, this sonne (I thinke you thinke) vnderferuing destruction. What waies he vsed to bring me to it, if I shoulde tell you, I shoulde tediouslie trouble you with as much poisonous hypocrisie, desperate fraud, smooth malice, hidden ambition, and smiling enuie, as in any liuing person could be harbored. But I list it not; no remembraunce of naughtinesse delightes me, but mine owne; and me thinkes, the accusing his trappes might in some manner excuse my fault, which certainenlie I loth to doo. But the conclusion is, that I gaue order to some seruantes of mine, whom I thought as apte for such charities as my selfe, to lead him out into a forrest, and there to kill him.

“ But those theeues (better natured to my sonne than my selfe) spared his life, letting him goe, to learne to liue poortlie: which he did, giuing himselfe to be a priuate souldier, in a countrey here by. But as he was ready to be greatlie aduanced for some noble peeces of seruice which he did, he heard newes

of me: who, dronke in my affection to that vnlawfull and vnaturall sonne of mine, suffered my selfe so to be gouerned by him, that all fauours and punishments passed by him; all offices, and places of importance, distributed to his fauourites; so that ere I was aware, I had left my selfe nothing but the name of a king: which he shortly wearie of too, with manie indignities, if any thing may be called an indignitie, which was laide vpon me, threw me out of my seate, and put out my eies; and then, proud in his tirannie, let me goe, neither imprisoning nor killing me: but rather delighting to make me feele my miserie; miserie in deede, if euer there were any; full of wretchednesse, fuller of disgrace, and fullest of guiltines. And as he came to the crowne by so vniust meanes, as vniustlie he kept it, by force of straunger souldiers in cittadeis, the nestes of tirannie, and murderers of libertie; disarming all his own countrimen, that no man durst shew himselfe a well-willer of mine; to say the truth, (I thinke) few of them being so, considering my cruell folly to my good sonne, and foolish kindnesse to my vnkind bastard: but if there were any who felt a pittie of so great a fall, and had yet any sparkes of vnlaine duety left in them towards me, yet durst they not shewe it, scarcely with giuing mee almes at their doores; which yet was the onely sustenance of my distressed life, no body daring to shewe so much charitie, as to lende mee a hande to guide my darke steppes: till this sonne of mine, (God knowes, woorthy of a more vertuous, and more fortunate father,) forgetting my abhominable wronges, not recking daunger, and neglecting the present good way hee was in of doing himselfe good, came hether to doo this kind office you see him performe towards me, to my vnspeakable grieve; not only because his kindnes is a glasse euen to my blind eies, of my naughtines, but that, aboue all griefes, it greues me he should desperatlie aduenture the losse of his well deseruing life for mine, that yet owe more to fortune for my deserts; as if hee would cary mudde in a chest of christall. For well I know, he that now raigneth, howe much foeuer (and with good reason) he despiseth me, of all men despised, yet hee will not let slippe any aduantage to make away him, whose iust title, enobled by courage and goodnes, may one day shake the seate of a neuer-secure tyrannie. And for this cause I craued of him to leade mee to the toppe of this rocke, indeede I must confesse, with meaning to free him from so serpentine a companion as I am. But he finding what I purposed, onely therein since hee was borne, shewed himselfe disobedient vnto mee. And now, gentlemen, you haue the true storie, which I pray you publish to the world, that my mischieuous proceedings may bee the glorie of his filiall pietie, the onely reward now left for so greate a

merite. And if it may be, let me obtaine that of you, which my sonne denies me: for neuer was there more pity in sauing any, then in ending me; both because therein my agonies shall ende, and so shall you preferue this excellent young man, who els wilfully followes his owne ruine.

“ The matter in it selfe lamentable, lamentably expressed by the old prince, which needed not take to himselfe the gestures of pitie, since his face coulde not put of the markes thereof, greatly moued the two princes to compassion, which coulde not stay in such harts as theirs without seeking remedie. But by and by the occasion was presented: for *Plexirtus* (so was the bastard called) came thether with fortie horse, onely of purpose to murder this brother; of whose comming he had soone aduertisement, and thought no eyes of sufficient credite in such a matter, but his owne; and therefore came himselfe to be actor, and spectator. And as soone as hee came, not regarding the weake (as hee thought) garde of but two men, commaunded some of his followers to set their handes to his, in the killing of *Leonatus*. But the young prince, though not otherwise armed but with a sworde, howe falsely soeuer he was dealt with by others, would not betray him selfe; but brauely drawing it out, made the death of the first that assayed him warne his fellowes to come more warily after him. But then *Pyrocles* and *Misidorus* were quickly become parties, (so iust a defence deserving as much as old friendship,) and so did behaue them among that companie, more iniurious then valiant, that many of them lost their liues for their wicked maister.

“ Yet perhaps had the number of them at last prevailed, if the king of *Pontus* (lately by them made so) had not come vnlooked for to their succour. Who, hauing had a dreame which had fixt his imagination vehemently vpon some great daunger presently to follow those two princes whom hee most dearly loued, was come in all hast, following as wel as he could their track with a hundreth horses, in that countrie which he thought, considering who then raigned, a fitt place inough to make the stage of any tragedie.

“ But then the match had beene so ill made for *Plexirtus*, that his ill-led life, and worse gotten honour, should haue tumbled together to destruction, had there not come in *Tydeus* and *Telenor*, with forty or fifty in their suite, to the defence of *Plexirtus*. These two were brothers, of the noblest house of that country, brought vppe from their infancy with *Plexirtus*: men of such prowesse, as not to knowe feare in themselves, and yet to teach it others that shoulde deale with them; for they had often made their liues triumph ouer most terrible daungers; neuer dismaied, and cuer fortunate; and truely no more settled



in valure, then disposed to goodnes and iustice, if either they had lighted on a better friend, or could haue learned to make friendship a childe, and not the father of vertue. But bringing vp, rather then choise, hauing first knit their mindes vnto him, (indeede crafty inough, either to hide his faultes, or neuer to shoue them, but when they might pay home,) they willingly helde out the course, rather to satisfie him then all the worlde; and rather to be good friendes, then good men: so as though they did not like the euill hee did, yet they liked him that did the euill; and though not councillors of the offence, yet protectors of the offender. Now they hauing heard of this sodaine going out, with so small a company, in a countrey full of euill-wishing mindes toward him, though they knew not the cause, followed him; till they founde him in such case as they were to venture their liues, or else he to loose his: which they did with such force of minde and bodie, that truely I may iustly say, *Pyrocles* and *Musidorus* had neuer till then found any, that could make them so well repeate their hardest lesson in the feates of armes. And briefly so they did, that if they ouercome not, yet were they not ouercome, but caried away that vngratefull maister of theirs to a place of security; howsoeuer the princes laboured to the contrary. But this matter being thus farre begun, it became not the constancy of the princes so to leaue it; but in all hast making forces both in *Pontus* and *Phrigia*, they had in fewe daies leste him but onely that one strong place where he was. For feare hauing beene the onely knot that had fastned his people vnto him, that once vntied by a greater force, they all scattered from him; like so many birdes, whose cage had beene broken.

“ In which season the blinde king, hauing in the chiefe cittie of his realme set the crown vppon his son *Leoniatus* head, with many teares (both of ioy and sorrow) setting forth to the whole people his owne fault and his sonnes vertue, after he had kist him, and forst his sonne to accept honour of him, as of his new-become subject, euen in a moment died: as it should seeme, his heart broken with vnkindenes and affliction, stretched so farre beyond his limits with this excesse of comfort, as it was able no longer to keepe safe his vitall spirites. But the new king, hauing no lesse louingly performed all duties to him dead, then aliue, pursued on the siege of his vnnaturall brother, asmuch for the reuenge of his father, as for the establisshing of his owne quiet. In which siege truely I cannot but acknowledge the prowesse of those two brothers, then whome the princes neuer found in all their trauaile two of greater hability to performe, nor of habler skil for conduct.

“ But *Plexirtus* finding, that if nothing else, famine would at last bring him to destruction, thought better by humblenes to



creepe, where by pride he coulde not marche. For certainly so had nature formed him, and the exercise of craft conformed him, to all turningnes of sleights, that though no man had lesse goodnes in his soule than he, no man could better find the places whence arguments might grow of goodnesse to another: though no man felt lesse pitie, no man could tel better how to stir pitie: no man more impudent to deny, where proofes were not manifest; no man more ready to confesse with a repenting manner of aggrauating his owne euill, where denial would but make the fault fowler. Now he tooke this way, that hauing gotten a passport for one (that pretended he would put *Plexirtus* alieue into his hands) to speake with the king his brother, he himselfe (though much against the minds of the valiant brothers, who rather wished to die in braue defence,) with a rope about his necke, barefooted, came to offer himselfe to the discretion of *Leonatus*. Where, what submission hee vsed, how cunningly in making greater the faulte he made the faultines the lesse, how artificially he could set out the torments of his owne conscience, with the burdensome comber he had found of his ambitious desires, how finely seeming to desire nothing but death, as ashamed to liue, he begd life in the refusing it, I am not cunning enough to be able to expresse: but so fell out of it, that though at first sight *Leonatus* saw him with no other eie then as the murderer of his father, and anger already began to paint reuenge in many colours, ere long he had not onely gotten pitie, but pardon; and if not an excuse of the faulte past, yet an opinion of a future amendment: while the poore villaines chiefe ministers of his wickednes, now betrayed by the author thereof, were deliuered to many cruell sorts of death; he so handling it, that it rather seemed, hee had more come into the defence of an vnremediable mischiefe already committed, then that they had done it at first by his consent." MALONE.

A

## LAMENTABLE SONG

OF THE DEATH OF

KING LEIR AND HIS THREE DAUGHTERS.

King Leir \* once ruled in this land,  
 With princely power and peace ;  
 And had all things with heart's content,  
 That might his joys increase.  
 Amongst those things that nature gave,  
 Three daughters fair had he,  
 So princely seeming beautiful,  
 As fairer could not be.

So on a time it pleas'd the king  
 A question thus to move,  
 Which of his daughters to his grace  
 Could show the dearest love :  
 For to my age you bring content,  
 Quoth he, then let me hear  
 Which of you three in plighted troth  
 The kindest will appear.

To whom the eldest thus began ;  
 Dear father, mind, quoth she,  
 Before your face, to do you good,  
 My blood shall render'd be :  
 And for your sake my bleeding heart  
 Shall here be cut in twain,  
 Ere that I see your reverend age  
 The smallest grief sustain.

\* *King Leir &c.*] This ballad is given from an ancient copy in *The Golden Garland*, black letter, to the tune of—*When flying fame*. It is here reprinted from Dr. Percy's *Reliques of ancient English Poetry*, Vol. I. third edit.

And so will I, the second said ;  
Dear father, for your sake,  
The worst of all extremities  
I'll gently undertake :  
And serve your highness night and day  
With diligence and love ;  
That sweet content and quietness  
Discomforts may remove.

In doing so, you glad my soul,  
The aged king reply'd ;  
But what say'st thou, my youngest girl,  
How is thy love ally'd ?  
My love (quoth young Cordelia then)  
Which to your grace I owe,  
Shall be the duty of a child,  
And that is all I'll show.

And wilt thou show no more, quoth he,  
Than doth thy duty bind ?  
I well perceive thy love is small,  
When as no more I find :  
Henceforth I banish thee my court,  
Thou art no child of mine ;  
Nor any part of this my realm  
By favour shall be thine.

Thy elder sisters' loves are more  
Than well I can demand,  
To whom I equally bestow  
My kingdom and my land,  
My pompal state and all my goods,  
That lovingly I may  
With those thy sisters be maintain'd  
Until my dying day.

Thus flattering speeches won renown  
By these two sisters here :  
The third had causeless banishment,  
Yet was her love more dear :  
For poor Cordelia patiently  
Went wand'ring up and down,  
Unhelp'd, unpity'd, gentle maid,  
Through many an English town :

Until at last in famous France  
She gentler fortunes found ;  
Though poor and bare, yet she was deem'd  
The fairest on the ground :  
Where when the king her virtues heard,  
And this fair lady seen,  
With full consent of all his court  
He made his wife and queen.

Her father, old king Leir, this while  
With his two daughters staid ;  
Forgetful of their promis'd loves,  
Full soon the same decay'd ;  
And living in queen Ragan's court,  
The eldest of the twain,  
She took from him his chiefest means,  
And most of all his train.

For whereas twenty men were wont  
To wait with bended knee :  
She gave allowance but to ten,  
And after scarce to three :  
Nay, one she thought too much for him :  
So took she all away,  
In hope that in her court, good king,  
He would no longer stay.

Am I rewarded thus, quoth he,  
In giving all I have  
Unto my children, and to beg  
For what I lately gave?  
I'll go unto my Gonorell;  
My second child, I know,  
Will be more kind and pitiful,  
And will relieve my woe.

Full fast he hies then to her court;  
Where when she hears his moan  
Return'd him answer, That she griev'd  
That all his means were gone:  
But no way could relieve his wants;  
Yet if that he would stay  
Within her kitchen, he should have  
What scullions gave away.

When he had heard with bitter tears,  
He made his answer then;  
In what I did let me be made  
Example to all men.  
I will return again, quoth he,  
Unto my Ragan's court;  
She will not use me thus, I hope,  
But in a kinder sort.

Where when he came, she gave command  
To drive him thence away:  
When he was well within her court,  
(She said) he would not stay.  
Then back again to Gonorell  
The woeful king did hie,  
That in her kitchen he might have  
What scullion boys set by.



But there of that he was deny'd,  
Which she had promis'd late :  
For once refusing, he should not  
Come after to her gate.  
Thus 'twixt his daughters, for relief  
He wander'd up and down ;  
Being glad to feed on beggar's food,  
That lately wore a crown.

And calling to remembrance then  
His youngest daughter's words,  
That said, the duty of a child  
Was all that love affords :  
But doubting to repair to her,  
Whom he had banish'd so,  
Grew frantick mad ; for in his mind  
He bore the wounds of woe :

Which made him rend his milk-white locks,  
And tresses from his head,  
And all with blood bestain his cheeks,  
With age and honour spread :  
To hills and woods, and watry founts,  
He made his hourly moan,  
Till hills and woods, and senseless things,  
Did seem to sigh and groan.

Even thus possess'd with discontents,  
He pass'd o'er to France,  
In hopes from fair Cordelia there  
To find some gentler chance :  
Most virtuous dame ! which when she heard  
Of this her father's grief,  
As duty bound, she quickly sent  
Him comfort and relief :

And by a train of noble peers,  
In brave and gallant fort,  
She gave in charge he should be brought  
To Aganippus' court ;  
Whose royal king, with noble mind,  
So freely gave consent,  
To muster up his knights at arms,  
To fame and courage bent.

And so to England came with speed,  
To repossess king Leir,  
And drive his daughters from their thrones  
By his Cordelia dear :  
Where she, true-hearted noble queen,  
Was in the battle slain :  
Yet he, good king, in his old days,  
Possess'd his crown again.

But when he heard Cordelia's death,  
Who died indeed for love  
Of her dear father, in whose cause  
She did this battle move ;  
He swooning fell upon her breast,  
From whence he never parted :  
But on her bosom left his life,  
That was so truly hearted.

The lords and nobles when they saw  
The end of these events,  
The other sisters unto death  
They doomed by consents ;  
And being dead, their crowns they left  
Unto the next of kin :  
Thus have you seen the fall of pride,  
And disobedient fin. JOHNSON.\*

\* This ballad, which by no means deserves a place in any edition of Shakespeare, is evidently a most servile pursuit,—not, indeed, of our author's play,

which the writer does not appear to have read, but of Holinshed's *Chronicle*, where, as in Geoffrey of Monmouth, the King of France is called *Aganippus*. I suppose, however, that the performance and celebrity of the play might have set the ballad-maker at work, and furnished him with the circumstance of Lear's madness, of which there is no hint either in the historian or the old play. The omission of any other striking incident may be fairly imputed to his want of either genius or information. All he had to do was to spin out a sort of narrative in a sort of verse, to be sung about the streets, and make advantage of the publick curiosity. I much doubt whether any common ballad can be produced anterior to a play upon the same subject, unless in the case of some very recent event. RITSON.

END OF VOL. XVII.







